OUR 36th ANNIVERSARY SPECIAL

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Is *Bowling for Columbine* the most important movie of the year? [p.45]

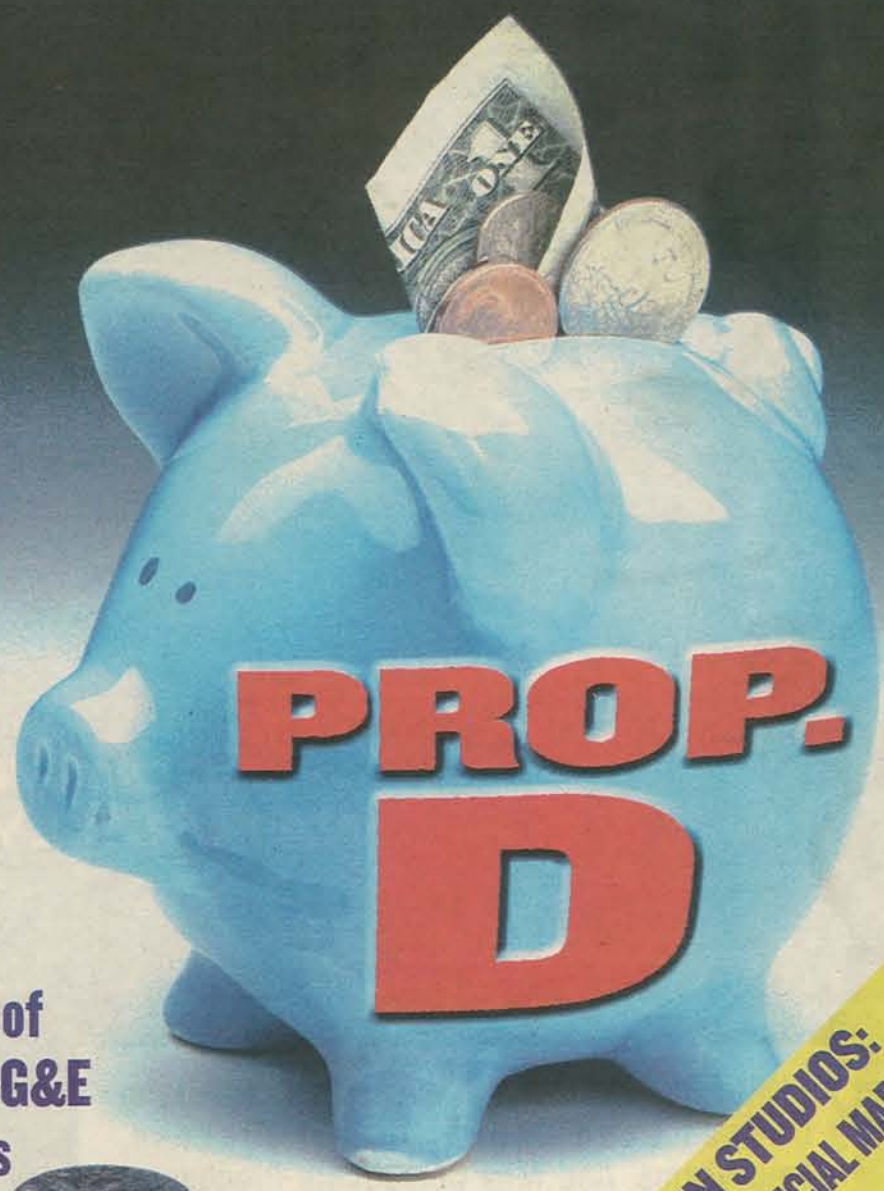
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GUARDIAN

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Hundreds of dollars for residents. Thousands for businesses. Millions for the city. The real story of Prop. D. Plus: PG&E, the corporate criminal. How PG&E wires city hall. How your electric bill funds projects in Australia. And much, much more [p.16]



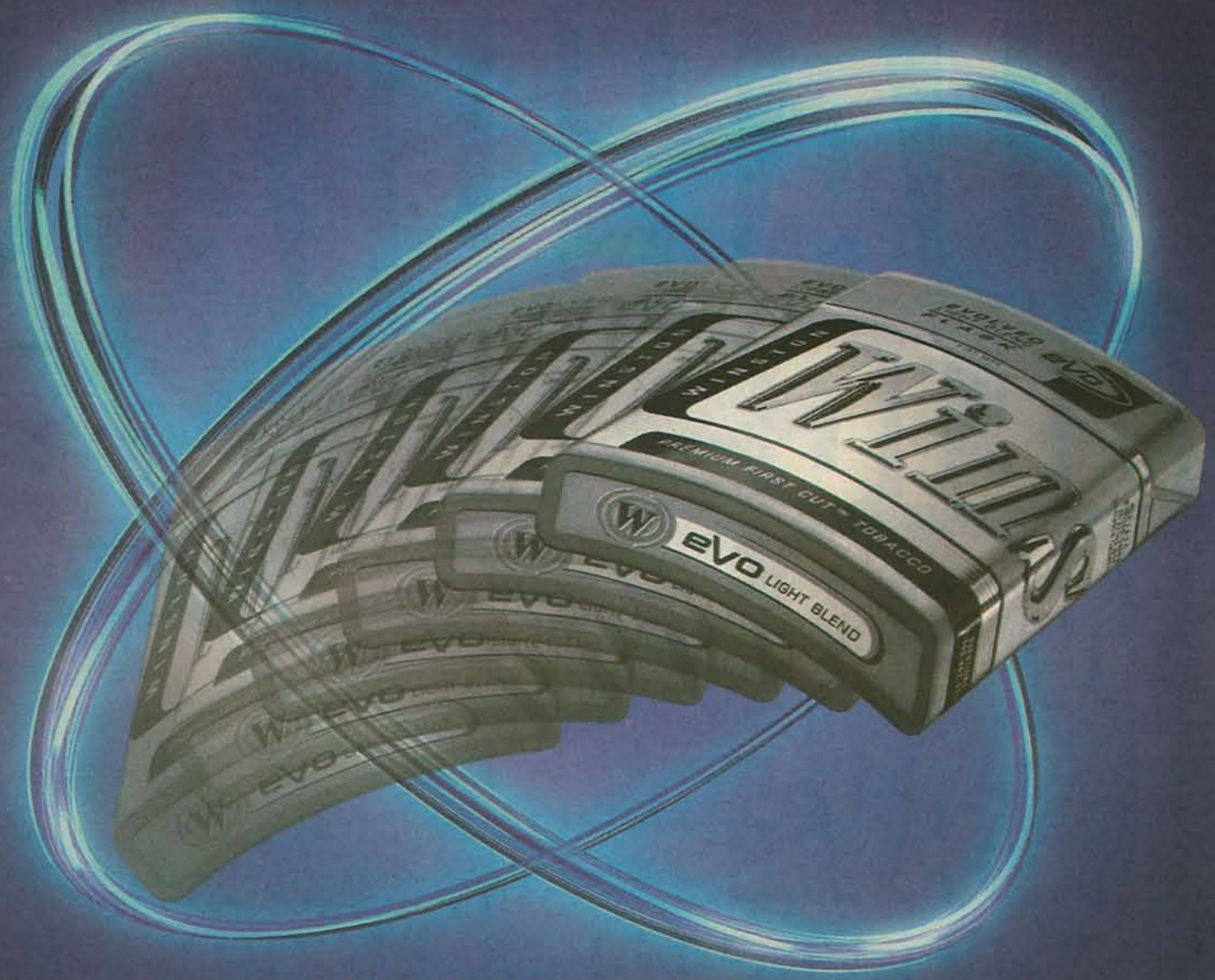
OPEN STUDIOS: THE OFFICIAL MAP [P.91]

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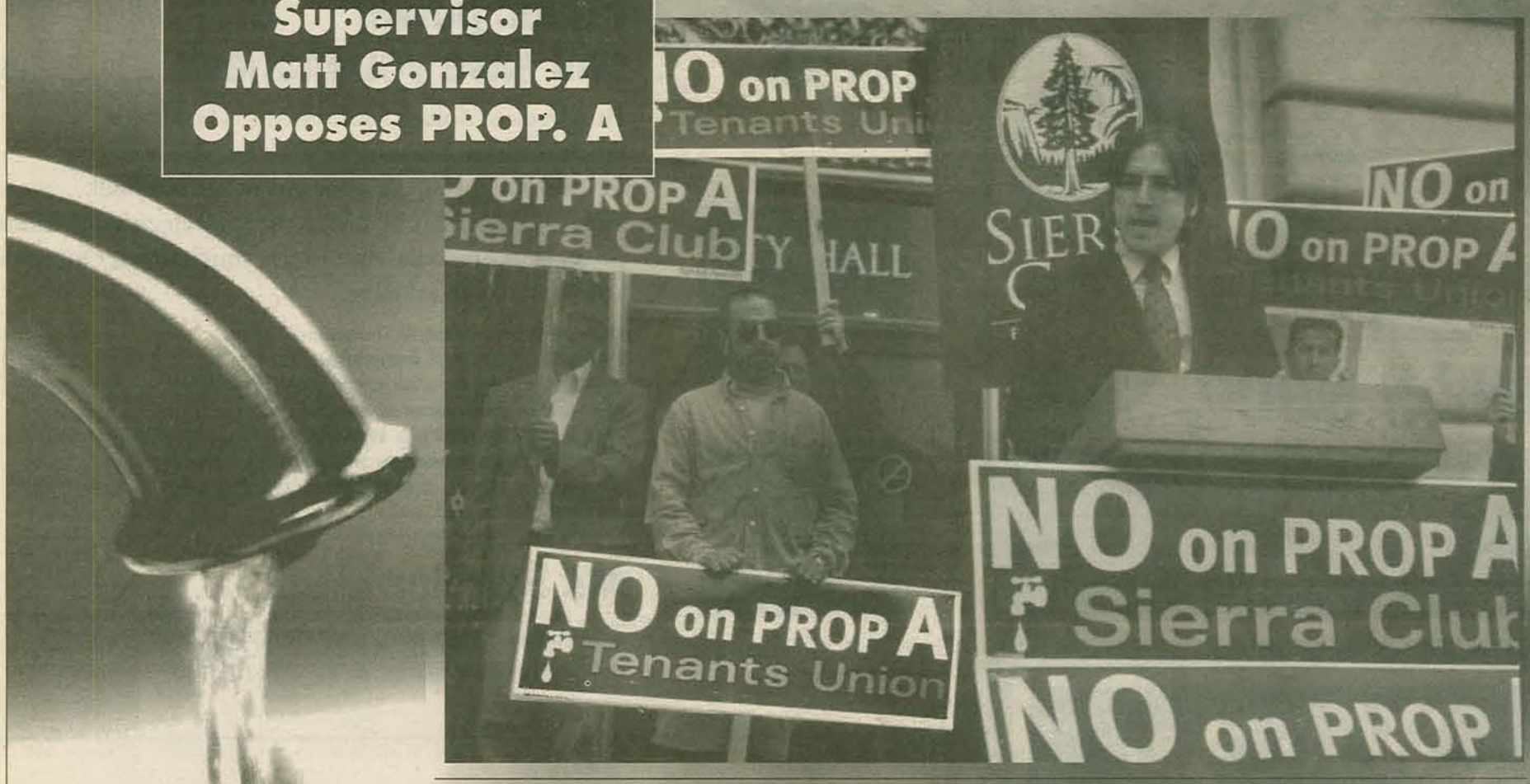
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Supervisor MATT GONZALEZ joins with the Sierra Club and Tenants Union to OPPOSE PROP. A

Supervisor Matt Gonzalez Opposes PROP. A



"Prop. A is an unnecessary expansion of the system to deliver water to suburban sprawl." The Sierra Club

The Sierra Club Opposes PROP. A

"Tenant activists urge you to vote NO on Prop. A because it triples water bills for decades and then allows landlords to passthrough those increases to tenants. Prop. A will raise your rent to pay for suburban sprawl." Ted Gulliksen
S.F. Tenants Union

The Tenants Union Opposes PROP. A

LET'S FIX HETCH HETCHY, NOT EXPAND IT FOR THE SUBURBS.

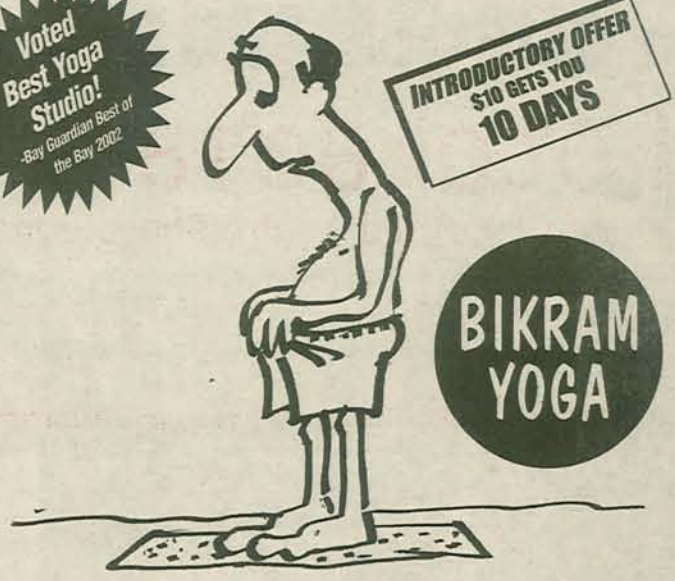
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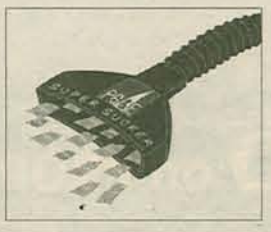
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The San Francisco Bay Guardian

Oct. 16–22, 2002

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Since 1966. An independent, locally owned and edited newsweekly.







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Public power will save you money! 16

Hundreds of dollars for residents. Thousands for businesses. Millions for the city. The real story of Prop. D. Plus: PG&E, the corporate criminal. How PG&E wires city hall. How your electric bill funds projects in Australia. And much, much more. Our 36th anniversary special issue.

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in this issue

The first time I covered a public power campaign, back in 1982, Pacific Gas and Electric Co. had a relatively easy time defeating a ballot initiative backed by San Franciscans for Public Power. The Yes on K campaign had virtually no money, and PG&E spent more than $680,000 (a state record for that time). PG&E had lined up most of the major politicians in town, either to support its position or to stay neutral.

But what amazed me most was that the local daily papers utterly, totally ignored the whole issue.

Week after week, I'd wonder when the *San Francisco Chronicle* or the *San Francisco Examiner* was going to do a story — even a bad story, even a lame story, even a pro-PG&E story — that would tell the voters what the ballot measure was about.

Nothing. Not a word. Except for a couple of last-minute pointless summaries, the dailies — and, following their lead, the local TV and radio stations — utterly blacked it out.

So when people went to vote, the only information they had about Prop. K was what they read in the *Bay Guardian* (back then, our circulation was just 30,000) — or what they read in the blizzard of misleading PG&E mailers that urged them to vote against it. Prop. K went down handily; it never had a chance.

But 20 years later, as this newspaper celebrates its 36th anniversary, the situation is dramatically different. For one thing, the *Bay Guardian* now distributes 150,000 papers, reaching some 700,000 readers. Most of the elected officials in town are supporting this year's public power measure, Proposition D. So is organized labor and the Democratic Party.

And this year, the *San Francisco Chronicle* has finally picked up on the story of the Raker Act scandal (how the city is violating its federal public power mandate) and even credited us with covering it all these years.

But the biggest thing is that the progressive forces are stronger and better-organized than ever. And at a time when downtown is fighting to kick poor people and renters out of town (see "The Empire Strikes Back," 10/9/02), community activists working on a range of key issues this fall, including public power, are coming together to fight back.

There's a big multi-issue rally Saturday, Oct. 19, 4 p.m., at the San Francisco Women's Building (3543 18th St.) to fight downtown and defend San Francisco from the anti-tenant, antigay, antihomeless, pro-PG&E assault. Turn out and show your support. See you there.

Tim Redmond
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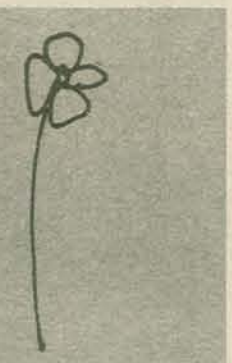
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letters to the editor

Proposition 49

The *Bay Guardian*'s discussion of Proposition 49 contained some information that is inaccurate ["Endorsements," 10/2/02].

It is not true that the money to expand after-school programs will "come out of existing school funding" or take "crucial money away from the classrooms." The initiative specifically calls for the funding to come through growth in state revenue not guaranteed for education purposes. This is one of the many reasons why the California Teachers Association has endorsed the initiative. The initiative was written so that education funding protected under Proposition 98 would remain untouched. The initiative goes into effect only when state revenues are at least $1.5 billion higher than they have ever been, protecting existing programs and their natural growth.

Also, in no way will after-school programs currently supported by the state lose money. In fact, these are the first programs to receive funding after the initiative kicks in.

Michael Funk
Director
Sunset Neighborhood Beacon Center
San Francisco

Yes, Yes, Yes on B

I was delighted to see your Yes on B endorsement, though I had hoped you would say YES, YES, YES for the housing bond. We really need to make a push to pass Proposition B for four reasons.

1. We all know S.F. rents and home prices are too high and that the answer to these high costs is to increase the supply of housing by creating or preserving more homes and housing units.

2. The bond is under attack by those who brought us the live-work lofts. They say the nonprofit housers stopped the lofts so "It's pay back time," and they are going to kill Prop. B.

3. The first anti–Prop. B hit piece has arrived, and it is slick and misleading. It doesn't count any of the units we have done at Tenderloin Neighborhood Development Corp. because they are not new construction. It needs to be noted however that our single-room-occupancy units are about $300 a month while the market rate (even on lovely Sixth Street) is $600 to $800!

4. Prop. B needs 67 percent to win and thus needs a big push and to be talked up by everyone.

Brother Kelly Cullen
Executive director
Tenderloin Neighborhood Development Corp.

AAN's revenue figures

An article in last week's paper ("Bad Times") mischaracterized certain data relating to various alternative weeklies as "revenue figures recently released by the Association of Alternative Newsweeklies." First, the data were AAN membership-dues categories, not "revenue figures." In AAN, dues rates are assessed based on prior year revenue (e.g., papers under $1 million in revenue pay $500, papers between $1–$2 million pay $750, etc.); the figures cited in the article were revenue ranges that were used to calculate certain papers' FY02 dues rates. Second, the information was not "released"; it was included in a notebook of material provided last month to our board of directors. Third, the revenue ranges were not from "the past year," as the article states. The dues invoices they referenced were based on calendar year 2000 figures. Finally, publishers often hand the dues invoice to their accounting department without looking at it closely, so in many cases the data is even older than that. Bottom line: Anyone who read the story and has an interest in facts will be well advised to disregard these "revenue figures," which have a particularly tenuous relationship to reality.

Richard Karpel
Executive director
Association of Alternative Newsweeklies
Washington, D.C.

Executive editor Tim Redmond responds: *The figures at issue listed members of the Association of Alternative Newsweeklies by revenue categories (under $2 million, between $2 million and $3 million, between $3 million and $4 million, between $4 million and $6 million, between $6 million and $8 million, and over $8 million). The document provides a useful comparison of how New Times papers are doing in markets where they have competition (badly) compared to markets where they have a monopoly.*

It may well be, as Karpel suggests, that the figures are old (although the document is labeled "AAN member papers categorized by FY02 annual revenue"). But it's unlikely that they are so inaccurate as to skew the comparison — New Times Los Angeles, *for example, is listed with revenue between $3 million and $4 million, and it seems unlikely that the real figure is twice that high, which it would have to be to put* New Times Los Angeles *in the same league as its more established competitor, the* LA Weekly. *So the figures do, even figuring for some inaccuracy, make clear that New Times papers only prosper when they have a monopoly in their market.*

The document was distributed to the board of AAN (of which I am a member), and Karpel told me on the phone that the document was not confidential.



For the record

In last week's story "The Empire Strikes Back," United Nations Plaza was misidentified as Civic Center Plaza. San Francisco is seven miles squared, or 49 square miles. Care Not Cash would not outlaw panhandling on median strips or getting in the way of street sweepers. Those are other pieces of legislation proposed by Sup. Gavin Newsom.

The *Bay Guardian* welcomes letters commenting on our coverage or other topics of local interest. Letters should be brief (we reserve the right to edit them for length), typed, and signed (unsigned letters will not be published). Please include a daytime telephone number for verification. Send to: Letters, the Bay Guardian Building, 135 Mississippi St., S.F., CA 94107, or e-mail to letters@sfbg.com. See more letters at www.sfbg.com/TalkBack.

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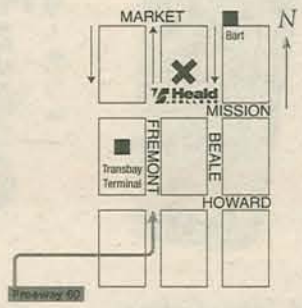
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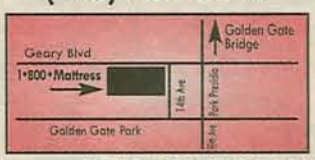
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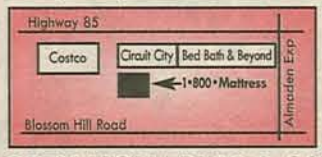
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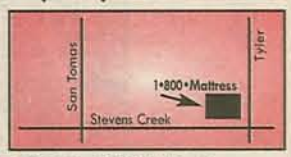
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Yee sees the light — the green light: Observers of this year's public power campaign may have wondered what happened to Sup. **Leland Yee.** Last year Yee endorsed public power Propositions F and I (see "Going Public," 9/12/01). But these days, Yee's name is being used as part of PG&E's campaign against public power Proposition D.

Back when the supervisors were putting Prop. D on the ballot (without Yee's support), Yee told us he had a change of heart, having been convinced by the **International Brotherhood of Electrical Workers Local 1245** to oppose the measure.

But last week Local 1245, which is PG&E's largest employee union, released its contribution report to the state, revealing that it contributed $750 to Yee's campaign for state assembly. Perhaps the campaign cash had something to do with his change of heart? Yee told us he has no record of receiving a donation from the union. (Rachel Brahinsky)

Breaking the bank: In an attempt to limit the flow of big money into local candidates' campaigns, the **San Francisco Ethics Commission** pushed for a ballot measure in 2000 known as Proposition O. Among other changes, the successful initiative closed a major loophole by capping donations to committees that are not directly controlled by candidates yet make expenditures to support or oppose them.

But a quick look at this year's **campaign donations** raises questions about whether or not that part of the code is being enforced.

"No person shall make ... any contribution which will cause the total amount contributed by such person to the committee to exceed $500 per year," states Prop. O.

Sounds pretty clear to us, but not everyone reads that sentence the same way.

Take the **District Six Democratic Club,** for example. The group behind the "Anybody but Chris Daly" campaign has taken at least two donations of more than $500 dollars. We don't know exactly how that money has been spent, however, because the group has not yet filed its pre-election report, due Oct. 7. Frederick Hobson, its treasurer, told us he has been ill and plans to file by Oct. 17.

The **Golden Gate Restaurant Association** political action committee is another questionable one. It accepted more than $500 this year from approximately 50 different businesses and is backing several local candidates, including Sups. **Gavin Newsom** and **Sophie Maxwell.** Jim Sutton, treasurer for the committee, said that the law doesn't apply to the GGRA because the donations went directly to candidates rather than to independent expenditures. Besides, he said, "courts have ruled that placing those kind of limits on PACs is unconstitutional."

Ginny Vida, executive director of the Ethics Commission, told us the intent of Prop. O "was to limit the undue influence of contributions in candidate elections." With that it mind, it created a public financing system and new limits on donations for runoff elections.

But when it comes to the issue of committee contributions, Prop. O is somewhat vague. "I can't make general pronouncements on how the law should be applied," she said, because "there may be potential complaints out there." We hope she's right. (Cassi Feldman)

Liars with flyers: Campaign mail isn't generally known for its veracity, but two new flyers lower the bar.

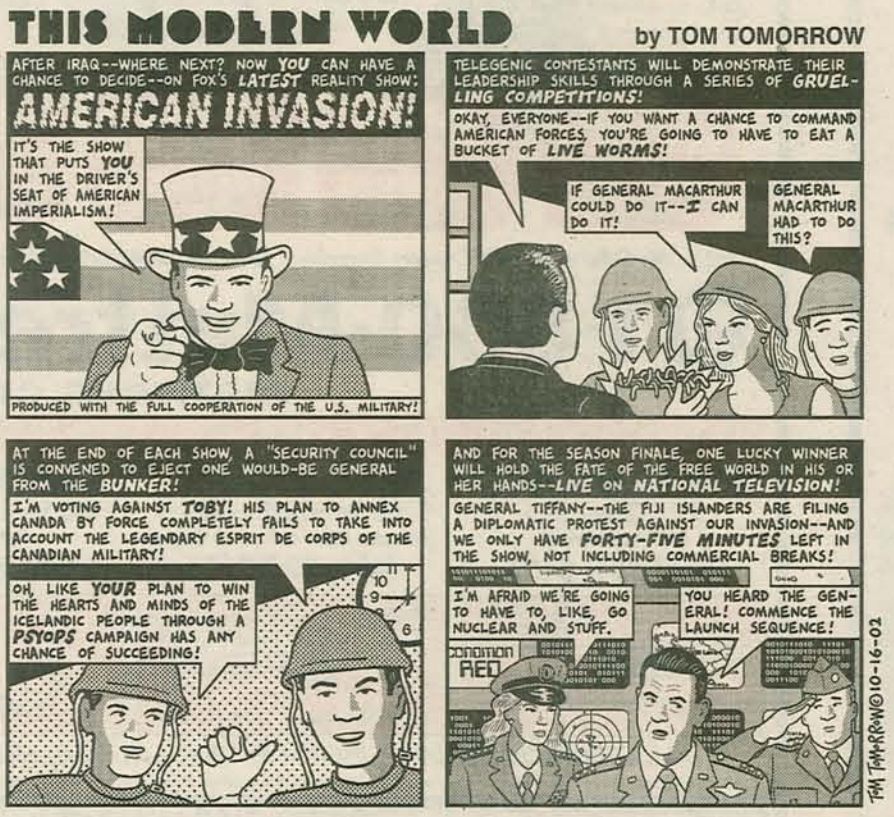
The **No on Proposition B** committee recently sent out a glossy mailer to oppose Prop. B, a $250 million affordable-housing bond. It features a photo of **Joe O'Donoghue,** head of the Residential Builders Association, along with a quote claiming that proponents of a 1996 $100 million housing bond had wasted the money and shouldn't be entrusted with any more.

Instead of the 3,000 units they promised, he says, they delivered only 336, with 104 still in the pipeline. **O'Donoghue** fails to mention that when you count all the units renovated or converted by the bond, the total grows to 1,812 units, plus 264 beds in group homes and 255 down-payment loans.

Meanwhile, the **No on Prop. L** committee, which opposes an increase in the city's real estate transfer tax, is equally misleading. Their signs and flyers read: "Don't double city taxes, No on L." But Proposition L doesn't actually double city taxes — it simply raises the transfer fee on properties worth more than $1 million from 0.75 percent to 1.5 percent, hardly an assault on the average taxpayer.

Nonprofits such as **Coleman Advocates for Children and Youth, Senior Action Network,** and **Conard House** joined Sups. **Sophie Maxwell** and **Mark Leno** at an Oct. 10 rally to remind the public that key programs — including senior meals, children's health care, and after-school programs — are in danger of being cut. Prop. L would generate an estimated $30 million a year.

"We've had welfare for the wealthy forever in this city," said John Avalos, director of organizing for Coleman Advocates. "[Downtown corporations] get a lot of city services and public protection — we think the neighborhoods should get that, too." (Feldman)



Ballot box bellwether

Two progressive candidates — and one decided centrist — fight for the soul of District Eight

By A.C. Thompson

We're standing on the grime-encrusted sidewalk at the junction of 16th and Mission Streets — arguably the city's most notoriously drug-plagued territory — and a caffeinated Tom Radulovich wants me to envision the possibilities.

A little café could be shoehorned between the BART station steps and the Wells Fargo branch. The squat one-story building housing Walgreens could be razed and replaced with a taller structure including two floors of much-needed apartment units. A lane of 16th Street would be devoted exclusively to Muni, dramatically quickening the pace of buses on the 22 Fillmore line.

Radulovich, who currently sits on BART's multi-county board, is campaigning for Mark Leno's District Eight seat on the San Francisco Board of Supervisors. The optimistic urban visionary is facing two other strong candidates: Eileen Hansen, an AIDS policy expert and consultant to nonprofits, and Bevan Dufty, a former high-level staffer in Mayor Willie Brown's administration.

In a district that encompasses the Castro, Noe Valley, and Glen Park, both Radulovich and Hansen are running against Dufty from the left.

While Dufty is mounting a conservative — by San Francisco standards — campaign tailored to property owners and small-business proprietors, Hansen is positioning herself as the unabashed champion of wage slaves and renters. Radulovich, meanwhile, is taking a more moderate tack, playing up his green credentials and mass-transit expertise and sometimes dodging issues that may not play well in the upper-income brackets. The question is whether either Hansen or Radulovich can win over voters — and whether San Francisco is drifting inexorably toward the right.

"I've heard a lot scary things during this campaign," Radulovich tells me. "There seems to be a retreat from the public good, the commonweal."

• • •

Radulovich, who lives modestly in a flat near Dolores Park on the proceeds of his one-person gardening business, is something of a dark horse. He trails behind his key opponents in fundraising, sitting on $29,000 in donations compared with Dufty's $53,000 and Hansen's $37,000.

Hansen is an out lesbian, while Radulovich and Dufty are both openly gay. Not surprisingly, given that lineup, queer identity hasn't been an issue in the race, though the lack of women on the Board of Supes (there's only one at this point, Sophie Maxwell) has been. Really, the most contentious issue of what's shaping up to be one of the more contentious ballot battles of this election cycle, is homelessness.

Dufty's platform consists largely of touting the Care Not Cash initiative (Proposition N, which would slash welfare benefits to homeless people) and the Home Ownership Program for Everyone (Proposition R, which would make it easier to convert rental units into condos). His campaign literature says nothing about alleviating the epidemic of destitution and human misery — i.e., homelessness. What does play prominently in Dufty's mailers and handouts is "strict accountabil-

ity for all homeless programs." In debates, the candidate, a smooth, well-scripted public speaker, is quick to stress the "impacts" of panhandlers and cardboard box–dwellers on "tourism and our local economy."

Dufty's fundraising success speaks to the fact that the historically über-liberal Castro, which between the 1970s and early 1990s elected a string of staunchly left-wing supervisors, has become more affluent and more conservative over the past decade. The neighborhood that exploded in 1979 when Dan White received a puny sentence for killing Harvey Milk and then-mayor George Moscone, and later spawned the most militant protests of the AIDS crisis, is now, in large part, yuppie central, a place that often seems more like a NIMBY-crazed suburb than the Castro of old. Ample evidence of the transformation can be found on the letters pages of the *Bay Area Reporter,* the city's premier queer weekly. One recent missive described homeless people as "inhuman." Another railed against "bums" and clowned Food Not Bombs, an activist group that serves free meals to the shopping-cart set.

"People in District Eight and citywide have lost faith in the city's ability to respond to homelessness, and they're seeking a reform," Dufty says. Voters, he argues, want a palpable "change on the streets."

• • •

If Radulovich is the visionary, Hansen, beneath her geeky trapezoid-shaped spectacles and shoulder-padded suit jacket, is a street scrapper. "This race isn't about sexual orientation," Hansen tells me while sitting in her small 14th Street campaign headquarters. "It's about class."

For Hansen, the issues haven't changed a whole lot from 2000, when she took on Leno as part of a slate of grassroots anti–Willie Brown candidates allied with Sup. Tom Ammiano. She lost that race by 712 votes. "I see what's happened in the last two years, and we've lost artists, we've lost nonprofits, we've lost renters," she says. "We can't recapture those people. But we can build the city in such a way that we don't continue to lose the uniqueness of the city. I don't think it's too grandiose to say that this is a battle for the soul of the city."

Of course, what constitutes the soul of San Francisco is open to debate. At an Oct. 9 forum for District Eight candidates, Hansen addressed a group of about 70 voters sitting in a drafty elementary school cafeteria in deep Noe Valley. Nearly immediately she started blasting Mayor Brown and Care Not Cash. The crowd — mostly white, mostly middle-aged or older, and apparently well-heeled — didn't seem particularly receptive.

"I'm not sure my message resonated very well," she admits.

Partial to painting with broad strokes, Hansen occasionally lapses into rhetoric and doesn't always have specifics at her fingertips. Her platform includes a promise to "identify state and federal monies to develop true home-ownership opportunities." I ask her which state and federal funds she has in mind.

"I can't give you specific pots of money," Hansen replies. "What I would want to do is research what is actually there."

Hansen is better at identifying taxpayer money the city is already mishandling, which isn't surprising since she cofounded the People's Budget Collaborative, a group dedicated to ferreting out government waste. As a first step, she says, city leaders might actually read the audits done by the Controller's Office — like the 1996 and 1998 audits of the police department that identified $19 million in waste. Or the 1999 audit of the Department of Parking and Traffic that pinpointed $12.9 million in wasted funds. As a second step, city officials might actually implement at least some of the money-saving recommendations made in the audits.

She's also put forth the idea of drawing up five-year spending plans. "We need to think about what we're doing in three years, what we're doing in five years. We don't budget that way. I've been trying to push this long-range planning for years." It's not a bad thought considering the fiscal idiocy that accompanied the dot-com boom. During the tech gold rush of the late 1990s, the city pulled in unprecedented sums of tax money and saved almost nothing for the economic downturn that had to arrive sooner or later. Now, thanks to this ingenious financial management, city coffers are empty, public services are being slashed, and the outlook for next year is even worse.

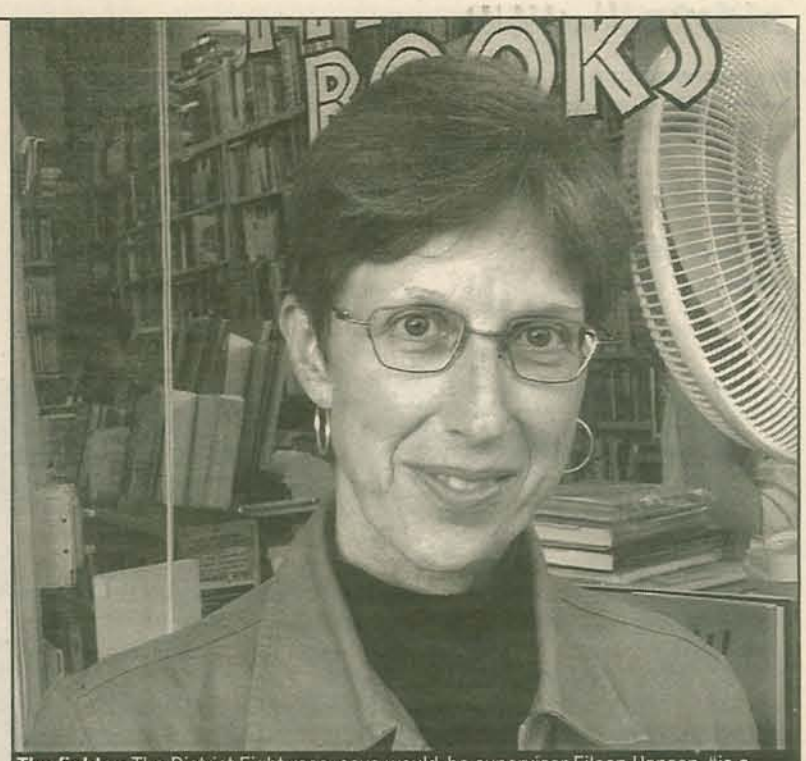
"Many, many years ago I said I felt Eileen's politics were impeccable, and I still believe that," says Riva Enteen, program director of the San Francisco chapter of the National Lawyers Guild, a group of activist attorneys.

• • •

Rube Warren, BART's primary planner, speaks highly of Radulovich. "Tom's changed the way BART looks at things," Warren says. "If he does get this job, we're going really miss him."

Some of the candidate's ideas are already coming to fruition. As a BART director he was key to securing $7.2 million to renovate the drab, crime-ridden subway plazas at 16th and Mission Streets. The ambitious project, which Radulovich hopes will transform the plazas into places where people actually want to hang out, will bring an elegant arching entryway, trees, new lighting, public art, and open-air vendors to the area. The first phase of the "makeover" is scheduled to reach completion by the end of the year.

This is quintessential Radulovich. He speaks enthusiastically of reinventing the public realm, of "making the experience of walking through the city or taking transit through the city as inviting as possible." And studying dense, academic tomes on urban planning and theory is the guy's idea of relaxation. (Sample literary critique: "I like Ivan Illich's integration of ecology and libertarian socialism. And I like his big ideas, counterposing vernacular and industrial sets of values.")



The fighter: The District Eight race, says would-be supervisor Eileen Hansen, "is a battle for the soul of San Francisco."

Just don't call Radulovich a wonk. "I've been tagged as a wonk or technocrat," he tells me, obviously bristling. "He's dressed more like a grad student than a politician, in jeans and an almost ratty short-sleeve shirt; his dark, thinning hair and healthy goatee are cropped close. "I think of myself as an activist. I think of myself as the guy who tried to get the Central Freeway torn down."

Still, get him talking on mass transit, planning, or housing, and he's all nuts and bolts. How do you create more affordable housing? Establish a housing "superfund" that would provide a line of credit to nonprofit developers to secure parcels for cheap housing. Another idea is to tap into state Medi-Cal money to build "assisted housing" for people with disabilities or a history of addiction. Or we could try converting empty office space — there's 3 million square feet of it at the moment, according to Radulovich — into apartments.

On other topics he's less concrete. Like Care Not Cash. Perhaps aware of Prop. N's strong polling numbers, Radulovich has maintained a somewhat ambiguous position on the measure. There's no mention of the proposition on his Web site (www.tomradulovich.com); and at the Noe Valley forum, he skirted the issue.

I ask him why. "I don't want the whole discussion of homelessness to be about Care Not Cash and your position on the measure, because Care Not Cash is so peripheral to the things that I think are really going to help homelessness," he says in an interview. "I didn't want to be just reacting to Care Not Cash."

He's also promised to "eliminate waiting lists for drug and alcohol treatment." In the mid 1990s, Mayor Brown made exactly the same promise, funneled millions of additional dollars into rehab programs ... and scarcely made a dent in the problem. Today if you're strung out and want to get clean, you're going to wait, sometimes as long as a month, to get a bed in a program. How would Radulovich succeed where Willie failed? Well, Radulovich talks about "constancy of purpose" and keeping up funding levels, and beyond that he gets a little vague.

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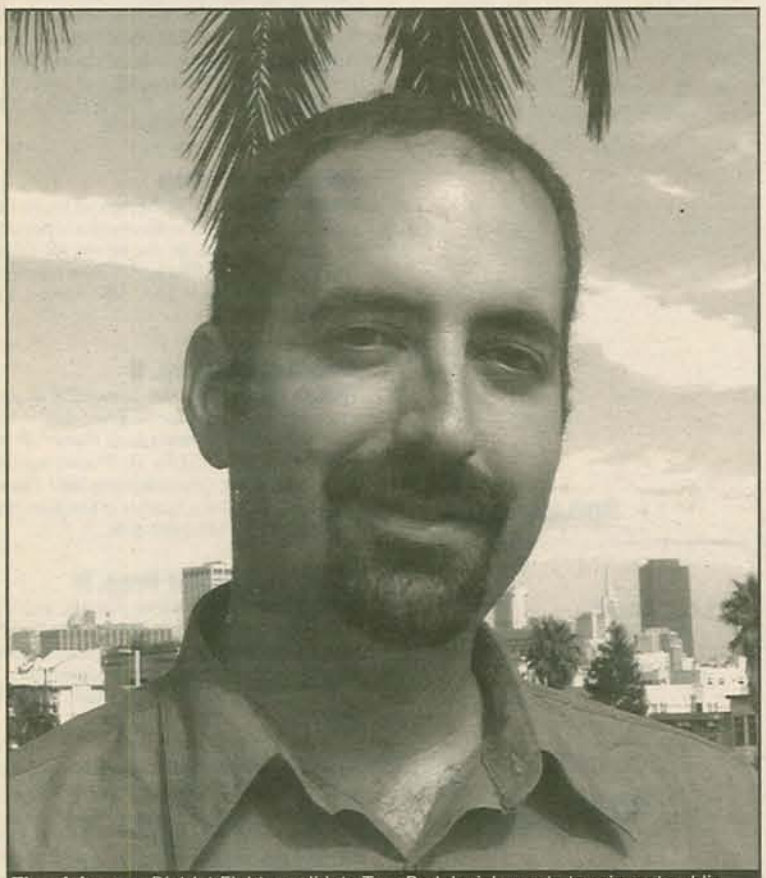
With two real contenders in District Eight, progressives are feeling torn. Case in point: Sup. Chris Daly is backing Hansen, while his aide, Bill Barnes, has endorsed Radulovich.

The San Francisco Bicycle Coalition couldn't choose between the two; it endorsed Radulovich *and* Hansen.

Both candidates have lined up a long string of endorsements, with Hansen getting the support of the Greens, the Tenants Union, and the Labor Council, as well as the blessing of Sups. Tom Ammiano, Chris Daly, Jake McGoldrick, and Gerardo Sandoval, among others. Radulovich's endorsement roster includes the Sierra Club, the San Francisco League of Conservation Voters, and Sups. Matt Gonzalez and Aaron Peskin, as well as Sacramento-bound Mark Leno, a more middle-of-the-road politician.

Pollster David Binder doesn't think the split among lefties will propel Dufty to an outright victory. Rather, he expects either Radulovich or Hansen to end up in a runoff with Dufty. This election "is a bellwether," Binder says. "It's moderate S.F. politics versus progressive politics. The city is becoming more divided between the haves and have-nots, and you're starting to see that in District Eight." ❖

E-mail A.C. Thompson at ac_thompson@sfbg.com.



The visionary: District Eight candidate Tom Radulovich wants to reinvent public space, "making the experience of walking through the city or taking transit ... as inviting as possible."

GUARDIAN PHOTOS BY MIRISSA NEFF

alerts by corbett miller

Homeless debate

Wednesday, Oct. 16, Sups. Chris Daly and Gavin Newsom debate and discuss Care Not Cash and other San Francisco homeless policy issues. *7:30–9 p.m., Congregation Sha'ar Zahav, 290 Dolores, S.F. Free. (415) 957-1551.*

Assessor-recorder candidate forum

Thursday, Oct. 17, meet the candidates for assessor-recorder at an event sponsored by the Neighborhood Parks Council, the San Francisco Planning and Urban Research Association (SPUR), and New California Media. *6–8 p.m., SPUR offices, 312 Sutter, fifth floor, S.F. Free. (415) 621-3260.*

Picket Coca-Cola

Thursday, Oct. 17, join ACT UP East Bay and Health Global Access Project in an anti–Coca-Cola picket, protesting the company's refusal to provide HIV/AIDS health services to 100,000 employees of Coca-Cola bottlers in Africa. *12 p.m., Pacific Stock Exchange, 301 Pine, S.F. (510) 681-6767.*

Iraq teach-in

Friday, Oct. 18, the Town Hall Committee Against War and Hate hosts a discussion on Iraq and ways to stop the United States government's escalation of war for oil. Professor Stephen Zunes, chair of the peace and justice studies program at the University of San Francisco leads the discussion. *7–8:30 p.m., Centro del Pueblo, 474 Valencia, S.F. Free–$10 sliding scale. (415) 864-1278.*

Progressive coalition

Saturday, Oct. 19, help turnout the progressive vote at a Choose or Lose rally sponsored by the No on N, No on R, Yes on D, Yes on L, and Yes on B campaigns. A coalition of labor, tenant groups, public power advocates, and environmentalists will be on hand to spread the word throughout the city about the conservative agenda on the Nov. 5 ballot. *4–6 p.m., San Francisco Women's Building, 3543 18th St., S.F. (415) 531-8585.*

Bush's war

Sunday, Oct. 20, and Monday, Oct. 21, Phyllis Bennis, a leading analyst of U.S. policy in Iraq and the Middle East, will speak on the Bush administration's drive for war. Light refreshments will be served at the events, sponsored by the Peoples NonViolent Response Coalition, New College of California, and Global Exchange. *Sun/20, 7 p.m., First Congregational Church, 2501 Harrison, Oakl. $5 donation. (510) 841-4755 or (510) 839-5877. Mon/21, 7 p.m., New College of California theater, 777 Valencia, S.F. $5 donation. (415) 437-3425.*

Candidate forum

Monday, Oct. 21, be an informed voter and attend this candidate forum sponsored by the Greater West Portal Neighborhood Association and the West of Twin Peaks Central Council. Candidates include Mabel Teng and Doris Ward for assessor-recorder and Sean Connolly and Gail Dekreon for Superior Court, as well as supporters and opponents for Propositions A, B, D, N, and R (including *Bay Guardian* editor and publisher Bruce B. Brugmann). *7–9:30 p.m., West Portal Elementary School auditorium, 5 Lenox Way, S.F. Free. (415) 601-1709.*

Israel-Palestine conflict

Monday, Oct. 21, UC Berkeley professor Beshara Doumani lectures on Arab Palestine before 1948. Sponsored by A Jewish Voice for Peace, this is the first installment in an eight-week lecture series. *7:30 p.m., Geary Theater, 415 Geary, S.F. $10–$20 sliding scale, $5 students. (415) 789-8279.*

Public power movie

Monday, Oct. 21, attend the screening of the California energy crisis documentary *In the Dark*. From San Francisco's Potrero Hill power plant to the Latino community South Gate in southeast Los Angeles, *In the Dark* goes behind the headlines to find out what's really happening with private power. *7–8:30 p.m., New College of California, cultural center, 777 Valencia, S.F. $25 sliding scale. (415) 665-3285.*

District Four

Tuesday, Oct. 22, attend a candidate forum for District Four at an event sponsored by the Neighborhood Parks Council, the San Francisco Planning and Urban Research Association, and New California Media. *6–8 p.m., Sunset Recreation Center, 2201 Lawton, S.F. Free. (415) 621-3260.*

District Six

Tuesday, Oct. 22, attend a candidate forum for District Six. Participating candidates include Sup. Chris Daly, James Leo Dunn, Roger Gordon, Arthur Jackson, Garrett Jenkins, Malinka Moye, Robert Northington Power, Michael Sweet, and Burke Strunsky. *6:30 p.m., Victoria Theatre, 2961 16th St., S.F. Free. (415)863-7576.*

Animal liberation

Wednesday, Oct. 23, join the Animal Rights Direct Action Coalition to discuss recent demonstrations and plans for the future, including shutting down one of the world's most notorious animal-testing labs. *8 p.m., 1884 Market, S.F. Free. (415) 364-3053.*

Mobilize for Prop. D

Through Election Day, Nov. 5, mobilize to pass Proposition D, the ballot initiative that would shut down the toxic, antiquated Hunters Point power plant once and for all. *Precinct walking Sat.–Sun., 10 a.m.; phone-banking Sun.–Thurs., 6:30–9 p.m., United Educators of San Francisco, 655 14th St., S.F. (415) 824-8606.*

Mobilize against Prop. R

Through Election Day, Nov. 5, mobilize with the Committee to Save Rent Control to stop Proposition R, the most dangerous attack on tenants' rights in the past 10 years. *Precinct walking Sat/19, 11 a.m., Café International, 508 Haight, S.F. (415) 282-5525.* ❖

Mail items for Alerts to the Bay Guardian Building, 135 Mississippi St., S.F., CA 94107; fax to (415) 255-8762; or e-mail corbett@sfbg.com. Please include a contact telephone number. Items must be received at least one week prior to publication date. Call (415) 255-3100, ext. 573, for more information. For more events, see the Benefits listings in the Calendar section.



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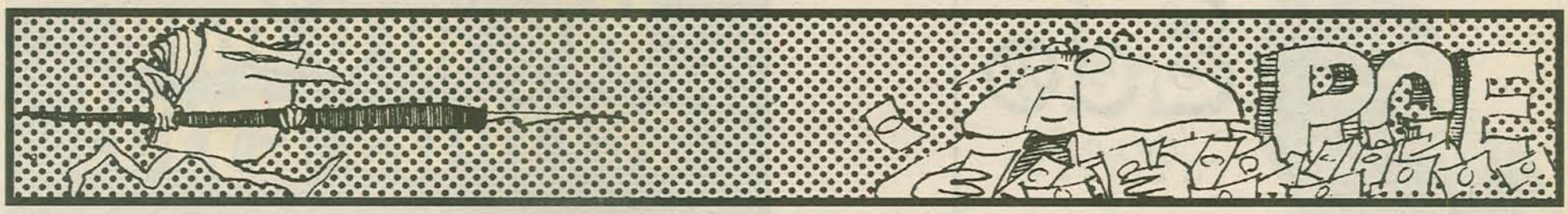
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Behind the lies

Too risky? Too costly? Let us present: the Pacific Gas and Electric Company. *By Tim Redmond*

By now, the questions — and answers — ought to be clear and obvious:

Why does a city that owns its own hydroelectric power project still pay some of the highest electric rates in the country to a private utility?

Why does the only city in the United States that is required under federal law to operate a public power system still allow Pacific Gas and Electric Co. to operate a private monopoly in town?

How can the city trust its energy future to a company that has a horrible environmental record, a stack of criminal convictions, and a long history of political sleaze? How can anyone trust a company that shuttled billions of dollars out of town to affiliated corporations before filing for bankruptcy — while it's failed to make even the minimum investments needed to maintain the local electrical infrastructure, and thus is responsible for severe blackouts and ongoing threats to the safety of everyone in town?

How can the city continue to allow PG&E to poison entire neighborhoods with its pollution-spewing power plant when there are safer, cleaner, cheaper alternatives?

How can city business leaders continue to support PG&E when the evidence is clear that the private utility has sucked millions of dollars ($620 million in the past five years) out of the local economy, prolonging the recession and slowing any hope of recovery?

How is it possible that San Francisco still doesn't have public power?

• • •

Look around town and you'll see PG&E's last, best hope for convincing the voters to stand with the company in bankruptcy court and continue to cast their lot with private power. The slogan goes like this:

"Too risky, too costly."

The message: Proposition D, the public power measure on the November ballot, will put the city in jeopardy and harm ratepayers. That's an old political trick (if you repeat a lie often enough, people start to believe it), and despite the fact that it can't pay its creditors, PG&E is spending millions of dollars to tell its lies in San Francisco. And why not? It's worked before: nine times since the 1930s, the city has voted on bond acts that would have created a public power system — and every time, PG&E has used its money and political clout to defeat them.

Every time, it's been the same sort of campaign of lies. Time and time again, PG&E has tried to confuse the voters about the nature of the bonds, saying the sales would raise taxes. (Actually, revenue bonds are paid for out of the money the city makes by selling electricity, not by raising taxes.) PG&E has attempted to argue that the city isn't capable of running an electric utility (even though 2,200 cities all over the nation run electric utilities, more efficiently than PG&E does). PG&E has used its campaign cash and lobbying sway to line up powerful politicians, labor unions, and community groups.

And ever since William Randolph Hearst turned around and abandoned his pro–public power position in the 1930s, PG&E has managed to line up the major news media.

Phil Burton, the late, legendary congressional representative from San Francisco, used to say that you can't get anything done in this town without the *San Francisco Chronicle* and organized labor. Since World War II, PG&E has had the *Chronicle* and labor behind it, and nothing has been done to end the company's illegal private monopoly.

But the world has gone around a few times since Burton's day, and PG&E is no longer the power broker it used to be. That's partially the company's fault: PG&E led the fight for deregulation, and the result — blackouts, high rates, terrible service — has convinced even the Central Labor Council to shift its allegiance and become a strong backer of public power.

But the emergence of public power into the center of the local political agenda is, by almost any account, due largely to the fact that one local newspaper never gave up the fight.

• • •

When Bruce B. Brugmann and Jean Dibble started the *Bay Guardian* back in 1966, they'd never heard of the Raker Act.

They knew all about public power — Bruce came from Rock Rapids, Iowa, a town of about 2,800 where the electricity came from the "light plant," Rock Rapids Public Utilities, which has always kept its rates lower than the private electric companies in other parts of the state. Jean came from Bennet, Neb. — a state in which all electric power is public.

But when Joe Neilands, a biochemistry professor at UC Berkeley, contacted Bruce back in 1969 with the story of how San Francisco was violating a federal law that required the city to operate a public power agency, that PG&E was in effect stealing millions of dollars a year from residents and businesses by forcing them to buy high-priced power from an illegal monopoly, Bruce was (like any good editor) a bit skeptical. Why, he wondered, is this guy bringing what sounds like a gigantic scandal to a struggling little "fortnightly" paper with a circulation of 15,000? Why, he asked Neilands, has nobody else has ever done this story? How come it isn't in the *Chronicle*?

Neilands's response: PG&E has bought off or corrupted all the big papers. The *Bay Guardian* is our only hope.

The story — "How PG&E Steals S.F.'s Cheap Power" — ran March 27, 1969, and launched a political and journalistic campaign that has defined the *Bay Guardian* as a unique and critical voice in San Francisco. Year after year, as the dailies blacked out the story and PG&E did everything in its power to ridicule and dismiss the *Bay Guardian*, Bruce, and public power, the little paper stuck to the story.

Thirty-three years later, the *Bay Guardian* isn't a little paper anymore. It's an independent weekly with some 700,000 loyal readers and tremendous influence in local politics, a leader in the national growth of the alternative press. And because it's an independent paper, PG&E has been unable to slow it down.

And finally this year — after hundreds of *Bay Guardian* stories and editorials pointing out how the biggest daily in town was in league with PG&E — the *San Francisco Chronicle* did a major story on the Raker Act scandal. We are, Bruce likes to say, the most vindicated paper in America.

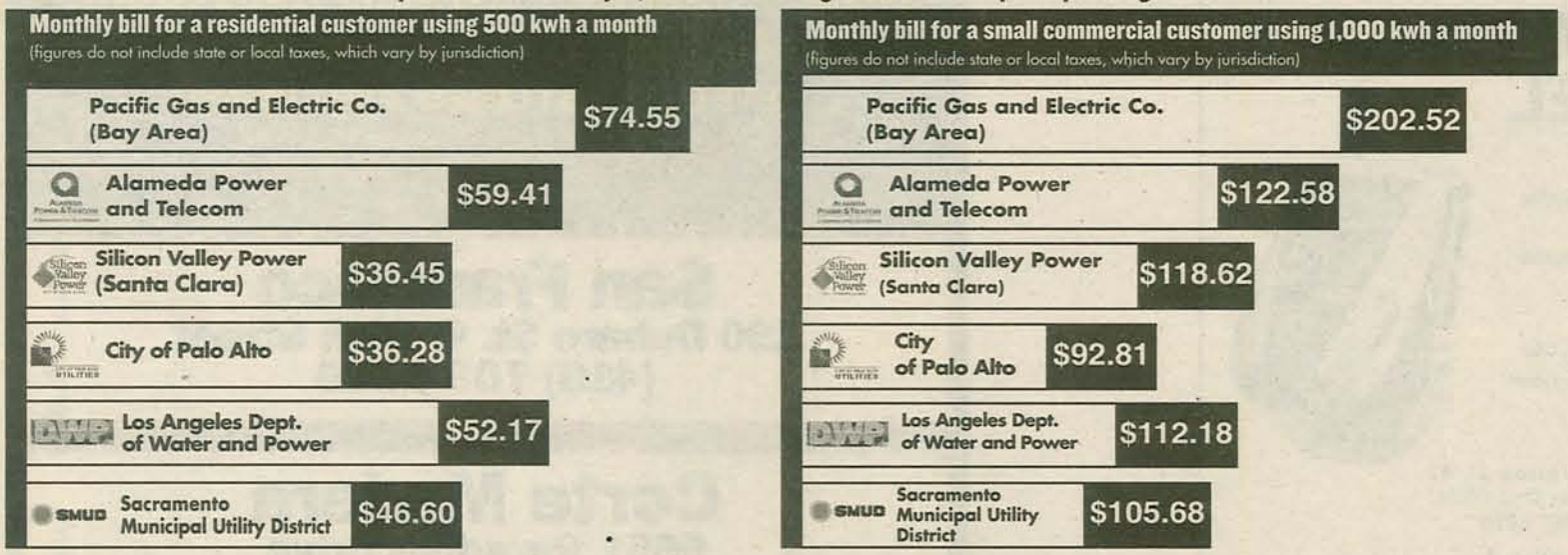
• • •

At this point there's just no evidence left in PG&E's favor.

Let's start with the money, since PG&E continues to say public power would be too "costly" and since it will be throwing out huge numbers (like $1 billion) over the next

Public power is cheaper — much cheaper. A rate comparison

Despite what PG&E tells you, its rates are far higher than those of public power agencies



These charts show that residential and small-business electricity customers of three major Bay Area public power agencies (Alameda, Palo Alto, and Santa Clara) and those in the two largest public power cities in California (Sacramento and Los Angeles) pay much less than local PG&E customers. Residential rates for households using 500 kwh each month are 20 percent to a stunning 51 percent less (in the cases of Palo Alto and Silicon Valley) than PG&E's. And commercial rates for small businesses using 1,000 kwh monthly range from 29 percent to 54 percent less than PG&E's.

How do they do it? They don't have to pay shareholders, for one thing. And they don't have to cover those hefty million-dollar CEO salaries PG&E is famous for. But another key to keeping rates down is that public power agencies have a philosophical commitment to the local community. Instead of continuously lobbying state and federal officials to roll back decades of carefully written regulations (as PG&E does), public power agencies are generally looking for ways to keep rates stable and low. If they don't, voters can remove directors from their posts and hold them accountable at regular public meetings, which are subject to open government laws. That's a big part of why public power rates are generally 20 percent lower than private power rates across the country.

Data source: Alameda and PG&E residential figures from Alameda. SMUD, LADWP, and PG&E commercial figures from LADWP. Palo Alto and Silicon Valley each provided their own figures. (Rachel Brahinsky)

GUARDIAN ILLUSTRATION BY LOUIS DUNN

few weeks in an effort to scare the voters.

Here's the truth: There's almost no way San Francisco could take over PG&E's San Francisco system and not offer cheaper rates and better service. Forget the fact that cities all over the country, and all over California, already do that (see "Public Power Is Cheaper" chart). Forget the fact that PG&E is in bankruptcy, has been siphoning money out of town for years (see "PG&E: The Evil Empire," page 18), and is only going to keep raising rates. Just look at the numbers.

That's what we did last year (see www.sfbg.com/News/anniversary.html). We took the worst-case scenario (PG&E fights a takeover tooth and nail and wins a favorable court ruling, forcing the city to pay close to $1 billion to buy out its lines, poles, and meters) — and found that the city could still cut rates by 10 percent. Is that a fantasy? Not at all. The public Long Island Power Authority had to assume responsibility for more than $1 billion in debt (from a nuclear power plant) when it took over the private Long Island Lighting Company five years ago — and LIPA has cut rates by 20 percent and pumped $2 billion into the economies of Nassau and Suffolk Counties, lowering the unemployment rate by three percentage points and helping the region pull out of the recession. (And that's according to Irwin Kellner, a conservative economist, and George Pataki, the Republican governor of New York.)

In fact, as we reported six weeks ago (see "The $620 Million Shakedown," 9/4/02), PG&E's high rates are pulling $620 million out of the local economy — and cheaper public power would give businesses and residential customers millions of dollars in new discretionary income, creating jobs, generating tax revenues, and generally helping a battered local economy.

What would it mean to the average customer? Well, based on PG&E sales figures compiled by the city controller and on U.S. census data, the average household spends about $49 a month on electricity. That's gone up 28 percent in just the past two years. If a public power agency could cut rates by 20 percent, you'd save $117.60 a year. With about 320,000 households in the city, that's about $37 million more in cash floating around in consumers' pockets.

"Too risky"? Take a look at the chart on page 18. Don Ray, one of the nation's top investigative reporters, analyzed PG&E's corporate structure for us and discovered that the utility has set up a dizzying array of corporate entities designed to suck your money out of San Francisco and send it to profit centers in places like Australia and Malaysia. The company can't keep the lights on here because there's no money to maintain an adequate staff of qualified repair workers or to invest in rebuilding the crumbling local infrastructure.

People are dying of respiratory illnesses in Hunters Point because PG&E's dirty power plant isn't up to modern environmental standards. A state report says San Francisco is the city most at risk for more blackouts because there's only one power line into town. Restaurants are going out of business because they can't get PG&E to hook up their power. Builders are taking their lives in their hands to do their own electrical connections because they can't get a PG&E worker to come out and do it.

And the cash that would pay to fix those problems is all going out of town.

The lies will continue — that's PG&E's political game. But fewer and fewer people are buying it.

Burton sat for years on the congressional subcommittee with jurisdiction over the Raker Act, and he never did a thing to enforce it. When we asked him why, a few years before he died, he told us he "didn't want to take a pratfall." But if he were alive today, it's a safe bet he'd be doing what his brother, John, is doing, and what most of the supervisors are doing, and what every political group with any integrity left in town is doing. He'd be voting yes on Prop. D.

Because after all these years, the truth is out — and there's no way for PG&E to contain it anymore. ❖

The *Bay Guardian*'s 36th Anniversary Task Force: Savannah Blackwell, Rachel Brahinsky, Bruce. B. Brugmann, David Moisl, Shadi Rahimi, Desiree Evans, Don Ray, and Tim Redmond. For more stories on PG&E and public power — and a detailed chronology of the Raker Act scandal — go to www.sfbg.com/News/pgande.

The big rate hike

June 2001 rate hike for residential customers (cost, in cents per kilowatt-hour)

Before June 1, 2001 — 14.3

After the June 1, 2001 rate hike — 22.1

June 2001 rate hike for commercial customers (cost, in cents per kilowatt-hour)

Before June 1, 2001 — 12.2

After the June 1, 2001 rate hike — 16.7

Another thing to remember when PG&E tells you that Proposition D will raise your rates: PG&E has been raising your rates for decades. San Francisco pays some of the highest rates in the state. After going bankrupt in April 2001, PG&E lobbied the California Public Utilities Commission to raise rates to help bail out the company from the failures of the deregulation scheme it once highly touted. Across the board, the rate hike was an average of about 40 percent, but it hit certain sectors harder than others. As this chart shows, residential customers using more than 130 percent of the "baseline" (a designated standard amount that varies by city and by season) saw rates go up an average of 56 percent. Commercial cutomers were also hit hard, seeing rates go up 36 percent. Under PG&E's proposed bakruptcy reorganization plan, rates will stay this high for at least twelve years. (Rachel Brahinsky)

SOURCE: CALIFORNIA PUBLIC UTILITIES COMMISSION

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PG&E: the

While San Francisco's electricity infrastructure crumbles from a lack of investment,

Pacific Gas and Electric Corp.
Holding company formed in 1997 in part to protect Pacific Gas and Electric Co. money from possible problems during deregulation

How PG&E hid $4 billion

Behind the corporate trickery that kept utility profits safe from bankruptcy — and left the ratepayers and taxpayers with a huge bill.

By Don Ray

It's been two years since officials at Pacific Gas and Electric Co. demanded an emergency rate increase to keep up with the out-of-control prices the company was having to pay for power. The California Public Utilities Commission granted increases of up to 40 percent because PG&E executives argued that the price hikes weren't the company's fault and that utility didn't have the money.

Or did it?

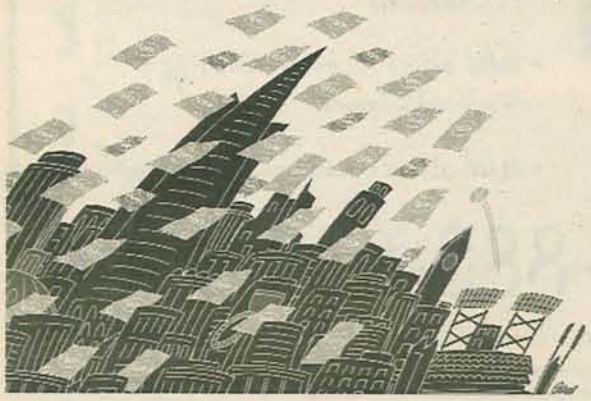
Critics are saying PG&E did indeed have the money but gave it away to its holding company, PG&E Corp. Court records and other government documents paint a picture that looks like a well-planned scheme to insulate the gas and electricity giant from having to pay for any increased energy costs out of its own pocket.

It all started back in October 1995, when PG&E made a pitch to the CPUC to get permission to reorganize and make its utility operation a separate and independent subsidiary of a holding company that would be called PG&E Corp. If the state-regulated utility operation was its own entity, company officials argued, it would be protected from the risky dealings of the other parts of the company.

It took more than a year, but the CPUC gave the plan its stamp of approval — provided PG&E agreed to some conditions that state officials believed would protect gas and electric customers from getting shafted with either higher prices or a reduction in the quality of service.

Among other conditions, PG&E Co. agreed to not cross-subsidize any nonutility activities, to institute a dividend policy as if it were a "stand-alone" company, and to operate in such a way that the holding company would give it "first priority" in case it needed help. The corporation also agreed to some clear rules involving transactions between the utility and its affiliates.

The whole idea was to ensure the utility would not take a nosedive because the holding company snatched away all of its money. The deal went through, and in a series of complicated legal moves partially detailed in the chart on this page, the structure of PG&E changed. Instead of a traditional stand-alone electric and gas company, PG&E emerged as a dizzying array of subsidiaries and wholly owned limited liability corporations.



PG&E Corp. created other subsidiaries for electric generation, energy trading, and gas transmission. Later it formed yet another subsidiary, PG&E National Energy Group, which builds, acquires, and operates independent electric generating facilities in various places across the globe.

It's this entity that investigators and government lawyers believe ended up with a lot of the money that could have paid for increased energy prices — and prevented PG&E Co. from needing a huge, multibillion-dollar bailout by ratepayers and taxpayers.

From the very beginning, investigators say, the utility started transferring money into the holding corporation — in spite of its promise not to. Between 1997 and 1999, investigators for the San Francisco City Attorney's Office and the state Attorney General's Office say, the utility provided at least $4 billion to the corporation in the form of stock dividends and repurchases of PG&E Co. common stock held by the parent corporation. That, they say, represented 60 percent of the cash inflows to PG&E Corp.

And during that same time PG&E Corp. invested $800 million in its other subsidiaries, spent $2.7 billion to buy back its stock from the public, and paid $1.5 billion in dividends to its shareholders.

Nobody paid much attention; these sorts of intercorporate transfers go on all the time, and neither business reporters nor regulators saw any signs of funny business. It became a different story, however, in the summer of 2000, when wholesale energy prices skyrocketed and the utility had to request a rate increase. In January and March of 2001, the CPUC allowed rates to soar by as much as 40 percent.

But government lawyers, including San Francisco city attorney Dennis Herrera, are suing PG&E Co. because they say the utility could have easily handled the increased energy costs — if it hadn't given its money away to PG&E Corp.

And there's more. The lawsuit filed by the city of San Francisco alleges PG&E Corp. created a special-purpose entity, NEG Holdings LLC, now known as PG&E National Energy Group LLC, a Delaware corporation based in Bethesda, Md., and filled it with 100 percent of the issued and outstanding shares of PG&E Corp. The purpose was to keep the money from ever having to be used by any other entity — including the utility, even if it was deeply in debt, facing bankruptcy, and demanding bailouts. Lawyers say the corporate officials used a technique called "ring fencing."

Even money that was supposed to be used to pay taxes ended up enriching the parent company, government officials claim. They say the parent corporation collected taxes from the utility its accountants said it owed. But court papers argue that the utility paid the holding company more money than the combined tax liabilities. And the holding company used the money for other projects.

There were other examples of PG&E Corp. using PG&E Co. as a cash cow. In the first nine months of 2000, for example, court records claim the utility generated $1.8 billion in cash, and transferred more than a third of it ($632 million) to its parent corporation. It paid $275 million of it for PG&E common stock repurchases and $357 million in dividends — both in violation of the conditions corporate officials promised they'd honor, lawyers allege.

However, because PG&E has a corporate structure that includes more than 200 subsidiaries that stack up to 12 levels — some of them in the Cayman Islands, Malaysia, and Australia, such claims may be difficult to prove.

CALIFORNIA

Pacific Gas and Electric Co.
Local utility, which sends ratepayer money to PG&E Corp. — but gets none back

Elm Power Corp.
Delaware corporation formed to repurchase PG&E stock

Etrans LLC
Formed to own electricity transmission assets under bankruptcy plan

Gtrans LLC
Formed to own gas transmission assets under bankruptcy plan

Electric Generation LLC
Formed to own electricity generation assets under bankruptcy plan

29 other limited liability corporations
Formed to own individual hydroelectric projects

Alaska Gas Exploration Associates
Owns PG&E's stake in Alaska Highway Pipeline Project

Eureka Energy Co.
Managed Utah coal venture; now holds Marre Ranch property in San Luis Obispo County

201 Turk St L.P.
Formed to own and construct low-income housing project in San Francisco

7 other limited partnerships created to invest in and build low-income housing in Oakland, Chico, and other communities

Oak Creek Associates Joint Venture
Land development in Yolo County

Conway Conservancy Group Joint Venture
Owns land in Yolo County

PG&E Strategic Capital Inc.
Venture capital firm formed to invest in telecommunications and related business activities

Pacific Venture Capital
Venture capital firm formed to manage investments in energy and telecommunications companies

PG&E Ventures eProp LLC
Venture capital firm formed to invest in "e-procurement"

PG&E Telecom LLC
Formed to engage in telecommunications and related activities

This chart shows some of the projects that PG&E has started, bought, or invested in around the country through some 200 corporate subsidiaries created in the past five years. The chart doesn't include all of the shell companies, holding companies, finance companies, Cayman Islands corporations, and other corporate entities that make it difficult to track where all the money goes (those who are interested can find that information in PG&E's Securities and Exchange Commission filings at www.sec.gov/Archives/edgar/data/1004980/000100498002000023/0001004980-02-000023-index.htm).

The information was compiled by investigative reporter Don Ray, whose work has appeared on *Inside Edition*, *60 Minutes*, and *Primetime* and in many newspapers and magazines. He waded through hundreds of pages of SEC filings and legal documents filed by the San Francisco City Attorney's Office (www.ci.sf.ca.us/cityattorney/press/p021102a.htm) and the California Attorney General's Office to crack PG&E's corporate veil.

evil empire

PG&E has sucked your money out of town and used it to build and expand a global empire

UNITED STATES

PG&E National Energy Group Inc.
Bethesda, Md.
Holding company formed to own subsidiary companies, primarily in the energy field

Property Holdings LLC
Bethesda, Md.
Holding company formed to own PG&E property entities

Gilia Enterprises
Bethesda, Md.
Real estate investment company involved in Marengo Ranch land development in Davis

Valley Real Estate Inc.
Bethesda, Md.
Real estate development company

Mid-Columbia Generating Co.
Bethesda, Md.
Proposed energy development in Washington state

Umatilla Generating Co. LLC
Bethesda, Md.
Electricity generating facility proposed for Umatilla, Ore.

Beech Power Corp.
Bethesda, Md.
General partner in power generating project in Glouchester County, N.J.

Kentucky Hydro Holdings LLC
Bethesda, Md.
Formed to buy two hydroelectric plants in Kentucky

MASSPOWER LLC
Houston, Texas
General partner in Massachusetts cogeneration project

Pittsfield Generating Co.
Pittsfield, Mass.
Partner in natural gas power plant in Massachusetts

Selkirk Cogen Partners
Selkirk, N.Y.
Partner in natural gas generating plant in New York

Logan Generating Co.
Swedesboro, N.J.
Partner in pulverized coal generation facility in New Jersey

Hermiston Generating Co.
Hermiston, Ore.
Partner in gas-fired cogeneration plant in Oregon

Cedar Bay Generating Co.
Jacksonville, Fla.
Partner in coal-fired generating facility in Florida

Scrubgrass Generating Co.
Kennderdell, Pa.
Partner in coal-fired generating facility in Pennsylvania

Athens Generating Co.
Athens, N.Y.
Partner in natural gas–fired power plant currently under construction in New York

Lake Road Generating Co.
Dayville, Conn.
Partner in natural gas–fired generating plant currently under construction in Connecticut

US Gen New England
Bethesda, Md.
Owns 17 generating facilities in New England

Badger Generating Company
Bethesda, Md.
Partner in natural gas–fired plant in Pleasant Prairie, Wis.

Attala Generating Co.
Partner in natural gas–fired plant in Sallia, Miss.

Iroquois Gas Transmission L.P.
Shelton, Conn.
Owns a natural gas pipeline through New York, New Jersey, and New England

Colstrip Energy L.P.
Helena, Mont.
Owns and operates electric generating facility in Colstrip, Mont.

Okeelanta Power L.P.
Palm Beach, Fla.
Formed to develop, own, and operate an electric generating facility in Okeelanta, Fla.

Gator Generating Co.
Bethesda, Md.
Formed to own, operate, develop, and lease a cogeneration facility in Palm Beach County, Fla.

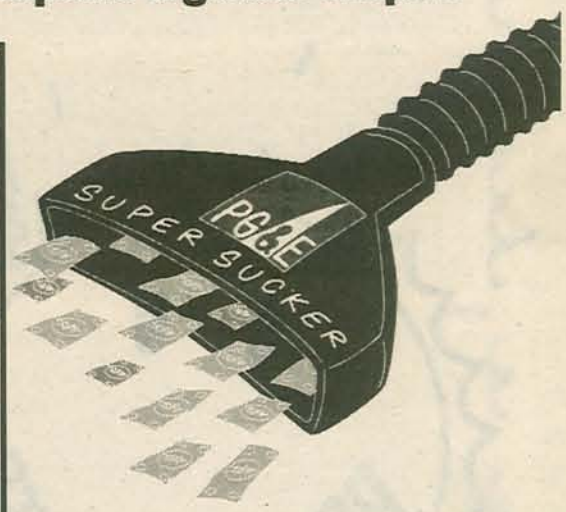
First Oregon Land Corp.
Bethesda, Md.
Formed to enter into real estate options in Oregon

PG&E ET Synfuel 166 LLC
Formed to acquire a synthetic fuel production facility in South Carolina

True Quote LLC
Louisville, Ky.
Energy-related software development and business-to-business Web portal limited liability corporation

North Baja Pipeline LLC
Portland, Ore.
Formed to construct a natural gas pipeline from Arizona to the Mexico border

Stanfield Hub Services LLC
Spokane, Wash.
Formed to pursue opportunities for the construction of natural gas storage facilities



OTHER COUNTRIES

Alberta and Southern Gas Co.
Calgary, Alberta
Wholly owned Canadian subsidiary of PG&E set up to buy natural gas in Canada

PG&E Energy Trading, Canada
Calgary, Alberta
Natural gas marketing and trading in Canada

CEG Energy Options Inc.
Saskatoon, Saskatchewan
Natural gas trading in Saskatchewan

PG&E International Development Holdings LLC
Bethesda, Md.
Formed to own and sell an Australian pipeline development company

PG&E Overseas Holdings
Labuan, Malaysia
Owns PG&E corporate holdings in Australia, including an energy marketing company and a corporate services company

How your PG&E bill goes to Australia – a case study

Government attorneys are saying PG&E Corp. has been sucking billions of dollars out of its subsidiary, PG&E Co., the utility it was supposed to be financing in the event of an emergency. Instead, they say, the utility has been helping its parent company pay for ventures throughout North American, as well as in other parts of the world.

Instead of paying for the cost of providing utility services to San Francisco gas-and-electric customers, or investing in the crumbling, inadequate, and dangerous local infrastructure, the money, lawyers say, could have ended up funding projects halfway around the world – all in violation of PG&E Corp.'s promises to the California Public Utilities Commission.

If the attorneys from the city of San Francisco and the state attorney general's office are correct, some of the money a San Francisco customer paid for an electric bill might have taken a path such as this:

PG&E Co., which sells electric power to most of northern California, cashes the check. Some of the money then goes to its parent company, PG&E Corp.

Some or all of that money could then go to PG&E National Energy Group LLC, a Delaware limited liability company based in Bethesda, Md., which was formed for the purpose of holding stock in another Bethesda-based Delaware corporation called PG&E National Energy Group Inc.

Then PG&E National Energy Group Inc. might receive the money from it's parent limited liability corporation. Next, the cash might trickle down to PG&E Enterprises, a California corporation based in Bethesda.

Then it could drip down another level to PG&E National Energy Group Holdings Corp., a California corporation based in Bethesda that is a holding company for PG&E National Energy Group generation and energy trading subsidiaries.

It could easily pass from there to PG&E Energy Trading Holdings LLC, a Delaware limited liability company also based in Bethesda. It was formed for the purpose of holding stock in PG&E Trading Holdings Corp.

As you might guess, the next stream leads to PG&E Energy Trading Holdings Corp., a California corporation based in Bethesda. It's a holding company for energy trading and overseas entities.

Next stop: PG&E International Inc., a California corporation based in Bethesda that is a holding company for overseas project companies.

Now the money could flow down the East Coast to PG&E Overseas Holdings I Ltd., a Cayman Islands company. It is the owner of PG&E Overseas Holdings II Ltd, based in Labuan, Malaysia. The company is the owner of PG&E Corp. Australian Holdings Ltd., who could be the next recipient.

Australian holdings is based in Brisbane and is the holding company for Australian entities.

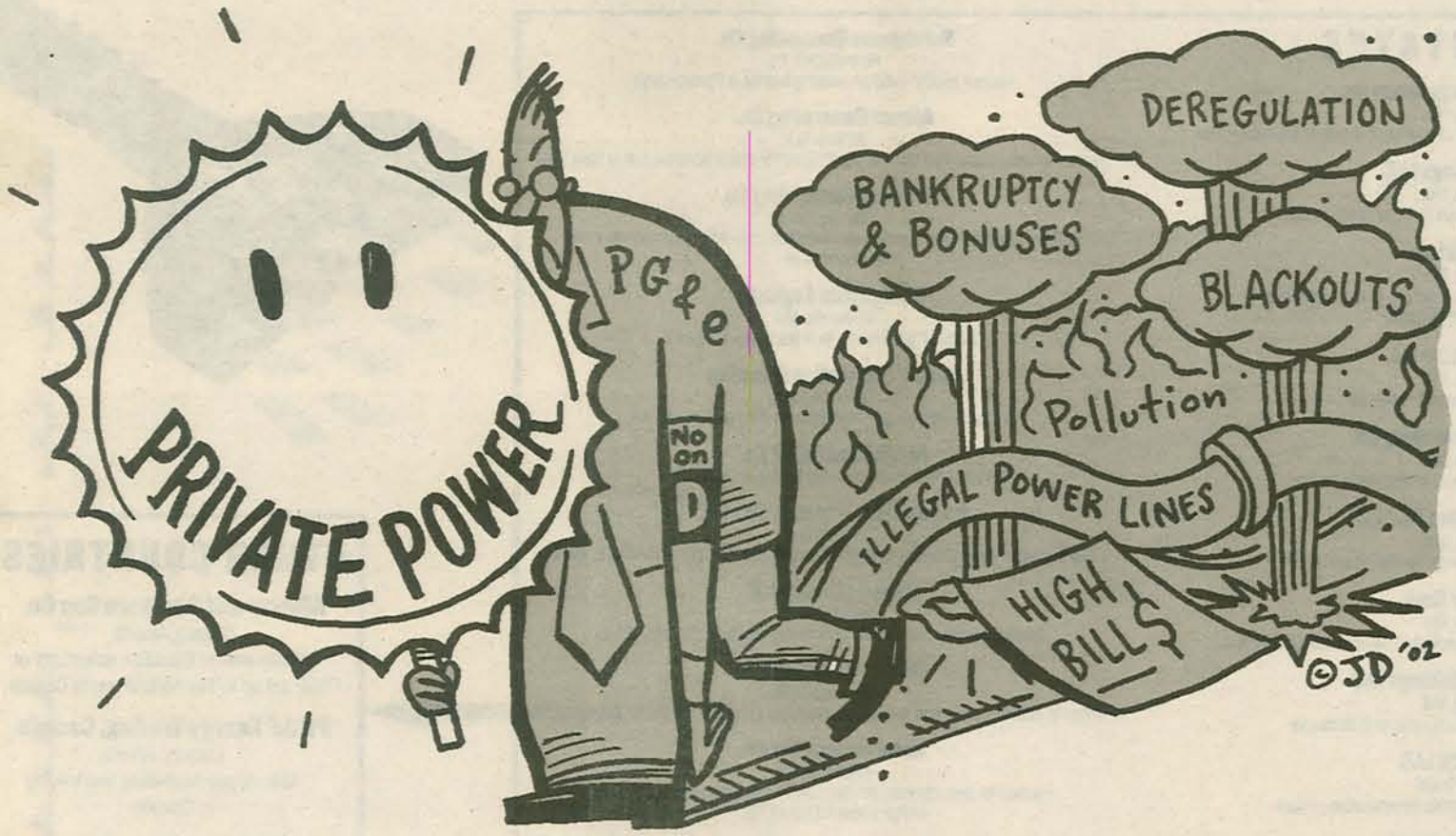
It might pass some of that electric bill money to PG&E Energy Trading Australia Ltd., an Australian corporation based in Brisbane that markets energy.

If the theory holds up, San Franciscans — who face blackouts due to inadequate investment in PG&E's local system — may very well have been paying to keep the lights on in Queensland, down under.

D.R.

PG&E, corporate criminal

The utility likes to pretend it's a good corporate citizen — but the record shows otherwise. *By Savannah Blackwell*



GUARDIAN ILLUSTRATION BY JERRY DOLEZAL

When Irish immigrants arrived on San Francisco's shores during the first few decades of the past century, it wasn't easy for them to find decent, stable jobs. John Hanley, the president of the local firefighters union, likes to say that for many the only options were the police department, the fire department and Pacific Gas and Electric Co.

PG&E has played hard on its reputation from those days, using stories like Hanley's to push blue-collar workers to oppose public power. The company has spent millions on other public relations efforts: for years, PG&E representatives talked about all the widows and orphans who were living off company stock, and hyped the money the company gave to local charities.

But the image of PG&E as a fine, benevolent, and upstanding corporate citizen is long gone.

Today, with PG&E's stock in free fall, the small shareholders who had hoped to use the utility's stock as part of their retirement income are in trouble — while the same executives who drove the company into bankruptcy are earning multimillion-dollar bonuses.

The charitable contributions that once helped buy PG&E political protection have dried up.

And over the past few years, PG&E's most lasting legacy has become that of a corporate criminal.

Consider:

• In 1997 PG&E was tried and convicted in criminal court for endangering the lives and property of gold country residents by failing to trim tree branches near electrical wires frequently enough to prevent major fires. Evidence showed that PG&E executives had diverted tree-trimming money to fatten profits and salaries of top corporate executives.

• The story of the company's poisoning of community water supplies in Hinkley became a major Hollywood movie called *Erin Brockovich,* and a similar environmental disaster is still underway just south of San Francisco. Meanwhile, residents of the Bayview–Hunters Point district in San Francisco are suffering from alarmingly high rates of asthma and other illnesses that they link to PG&E's dirty power plant in the neighborhood (see "Poison Power," 1/28/98). In addition, the nearby Potrero power plant, which PG&E sold to Mirant Corp. in 1998, is scheduled for expansion.

• PG&E stole nearly $200,000 from San Francisco by illegally running its power lines to the Presidio, according to a 1995 lawsuit the city filed against the company. Indeed, PG&E's service to San Francisco residents is illegal, according to the terms of the 1913 Raker Act, which requires the city to operate a public power system. The company's monopoly has led to decades of structural corruption at City Hall (see "How PG&E Wires City Hall," page 26).

• In 1998 a major blackout hit the city — leaving nearly half a million San Francisco residents without electricity (see "Still in the Dark," 12/16/98). Officials determined that a failure to make a key backup safety check at a San Mateo substation caused the outage. For several years the company had been cutting back on maintenance staff to fatten profits.

• In 2001, after lobbying for the 1996 bill that deregulated part of the state's electricity industry, PG&E shuffled off more than $600 million in profits to its holding company, gave its top brass $50 million in bonuses and raises, and declared bankruptcy. Since spring 2001, rates have soared 40 percent and customer service for everything from hook-ups to billing problems has worsened (see "Feeling the Crunch," 9/4/02).

• Under its proposed plan to get out of bankruptcy, PG&E wants to free itself of the last vestiges of state regulation while at the same time making a very anti–free market demand: ratepayers must protect its shareholders and CEOs from any potential future losses (see "Competing Energy Visions," page 30).

• PG&E has a long record of harassing internal whistle-blowers and reporters who dare to take on the giant company.

When former presidential candidate Ralph Nader talked to reporters at an Oct. 8 forum at the Commonwealth Club of California, he slammed the company's business practices: "PG&E was caught up in the whole deregulation scam, which it helped frame and get through the [California] legislature unanimously. [It] promised that rates would be reduced by 2000. Instead, PG&E has been caught up in a wild gyration of transforming the electricity industry into a speculative commodity marked by secret deals and collusion, which is just now being exposed by government investigators and newspaper reporters. Nader was at the club to support fellow Green party candidate Peter Camejo in his bid for governor.

"I think on the philosophy of 'Three Strikes, You're Out,' there have been more than three strikes. [The company] should be subject to eminent domain and takeover by a public power entity to establish lower rates, cleaner energy, and the more focused efficiency we've learned to expect from the better-run public power districts in California."

Burning down the houses

In 1994 a disastrous wildfire struck the community of Rough and Ready in Nevada County, scorching 500 acres, destroying a dozen homes, burning a historic schoolhouse down to the ground, and running up $2 million in damages. Residents, some of whom lost everything they owned, literally had to run for their lives.

The local district attorney was livid: the fire was started by tree branches brushing against high-voltage PG&E lines — and for years California forestry officials had been telling the company to cut back those tree limbs. In 1997, D.A. Michael Ferguson, in an unusual move, took the corporation to criminal court, charging it with 746 counts of violating the state law requiring the utility to maintain safe clearance around power lines. Ferguson accused PG&E of a chronic and widespread pattern of negligence that resulted in the 1994 fire (see "Burning Secrets," 3/12/97, and "The People v. PG&E," 4/2/97).

PG&E brought in the big guns. The company hired former U.S. prosecutor Joseph Russoniello to defend its actions. But a quiet, determined assistant D.A. named Jenny Ross, who had practiced in San Francisco with Pillsbury Madison and Sutro, prevailed with the jury. The company was found guilty of 739 counts of criminal negligence and fined $2 million.

The evidence brought forward by the prosecutor was overwhelming. With the help of utility analyst Bill Marcus of Sacramento, Ross showed how PG&E had taken $80 million from ratepayers between 1987 to 1994 that was supposed to pay for tree trimming. Instead, the company used it to pad profits and ensure hefty salaries for CEOs at a time when it was trying to make up for losses incurred from the screwed-up construction of the Diablo Canyon nuclear power plant. PG&E had raked in more than $1 billion in profits the year prior to the fire.

Ross presented loads of documents (which PG&E fought fiercely to keep confidential) — including personal e-mails between staffers — in which it was clear PG&E's brass had made a fatal decision to save money by drastically cutting back on

tree-trimming staff. PG&E's managers even mocked the forestry officials for their constant warnings of danger.

The California Public Utilities Commission, whose officials were angry PG&E had hoodwinked them during rate cases involving the tree-trimming money, took up the matter and fined the company $29 million in 1999.

Nevada County wasn't the only site of major fires caused by PG&E. In fact, California Department of Forestry officials told us in 1997 that PG&E's failure to trim overgrown trees had caused some 760 fires.

In 1997 a devastating fire in Los Gatos was caused by molten aluminum particles spewing from a PG&E power pole. Although PG&E was never charged with a crime, the company agreed to pay the full cost — $2.5 million — of the fire.

Poisoning the water

Not many utility companies have been the subject of major Hollywood films. But in 2000, director Steven Soderbergh released a blockbuster about the illnesses and deaths in Hinkley, a Mojave Desert town of 3,500, and how a rough-and-tumble law-firm clerk named Erin Brockovich forced the company into what was the largest class-action settlement of its time: $333 million.

The rampant sickness in the community was tied to exposure to chromium 6 prevalent in the groundwater. PG&E, which owned a natural-gas pumping station on about 20 acres near the town, never acknowledged direct responsibility for the illnesses. Runoff from the station, which also contained chromium 6, was stored in unlined wastewater ponds. The corporation knew the ponds were leaking into the water supply.

In Daly City, residents living in Midway Village, a 150-unit federally subsidized housing development, have for years suffered unexplained headaches and high rates of cancer, as well as skin disorders and neurological problems. They found out they were living amid toxic waste from lampblack (a kind of carbon) and coal tar in their yards and under the property directly next door, which PG&E owns as part of its Martin Service Center. The stuff had been there for at least 100 years — left behind by a gas manufacturing plant. Residents charged that PG&E had known for more than 15 years that residents were being exposed to dangerous carcinogens such as benzoapyrene and other petroleum-based cancer-causing toxins yet did nothing to warn residents or sufficiently clean up the mess. In 1980, state records showed, PG&E workers even complained to the U.S. Environmental Protection Agency about the problem, and some of the waste was removed.

Ten years later, the first set of residents sued PG&E. Eventually, 180 plaintiffs accused the company of endangering their health. In 1997, San Mateo County Superior Court Judge Joseph Bergeron dismissed the case, saying that residents hadn't proved a direct link between their illnesses and the chemicals in the soil. The residents appealed. In 2000 the state Court of Appeals upheld the superior court judge's findings and threw out the residents' suit. Now residents are focusing on trying to force state officials, who removed more contaminated soil in 2001, to compensate them for the costs of treating their illnesses and to pay to relocate them.

"From Bayview–Hunters Point to Midway Village and other communities, you see a pattern of PG&E putting corporate greed above the health of people impacted by their operations," Bradley Angel, director of Greenaction, an environmental justice group based in San Francisco, told us. Angel said it was only in the past few weeks that environmental and Native American activists, with the help of a bill authored by state assembly member Fred Keeley and signed by Gov. Gray Davis, succeeded in stopping PG&E's plans to send radioactive waste to Ward Valley. "We see a pattern of threats to community health as well as a pattern of environmental racism and injustice."

These are just a few examples of PG&E's blatant disregard for public health and safety. There are numerous others: For example, in 1997 Sonoma County settled a case against PG&E in which the district attorney alleged that the company's Geysers geothermal plant emitted hydrogen sulfide at levels higher than the law allowed (see "Another Step Forward," 3/19/97). That same year a Santa Clara jury awarded $30 million to the family of seven-year-old Cole Behr. The family claimed that Behr, who can barely walk and cannot speak, was born with brain damage because his mother, Cynthia, was exposed to carbon monoxide related to PG&E's gas service when the dangerous chemical infiltrated the heating system of a San Jose office building where she worked when she was pregnant.

Cheating the city

PG&E never should have delivered power to San Francisco. But even the terms under which it breaks the federal Raker Act are unfair. Since 1939, PG&E has paid San Francisco a pittance — 0.5 percent of its annual gross receipts on electricity sales — for the right to run its gas and electric lines across city property. San Francisco granted PG&E that deal under an agreement that supposedly lasts "in perpetuity" — a clause city attorneys, including Louise Renne, have used to staunch efforts to take the utility to court and get a better deal. The national average for so-called franchise fees is 4 percent.

But low fees weren't enough for the company — it tried to get away with paying nothing for a key part of its system. The *Bay Guardian* reported in 1994 that PG&E had illegally run its lines into the Presidio and never paid the city a dime in franchise fees for those lines (see "The Presidio Power Grab," 1/12/94).

After the story came out, Controller Ed Harrington undertook the first audit of the franchise fees and determined that PG&E owed $114,000 for delivering power to the Presidio over the years 1991 to 1993 and $18,218 for 1994 and 1995.

Former supervisor Angela Alioto forced then–city attorney Louise Renne to take PG&E to both state and federal court over the issue. In 1997, at the behest of Renne, the city settled the state case for a mere $132,494 (see "Settling for Less," 5/7/97, and "City Hall's Gift to PG&E," 7/16/97). The city had originally asked that all of the money the utility made while engaged in the unlawful business of using city property without the right to do so be returned to city coffers and that PG&E be fined $2,500 for each day broke the law. That would have been $53 million.

The federal case was decided in PG&E's favor in part due to mistakes Renne made in the case in 1996 (see "Presidio Power Outage," 1/1/97).

In addition PG&E successfully fought off the city's efforts to get the Presidio electricity contract, which would have brought in needed revenue and allowed for a significant expansion of the city's public system, which currently serves city agencies.

Thanks, PG&E

If you like higher electric rates, and you enjoyed the rolling blackouts of 2000, you can thank PG&E, which played a major role in bringing deregulation to California.

PG&E and the state's two other major private electric companies, Southern California Edison and San Diego Gas and Electric, were not the initial instigators of the push to deregulate the industry. That came from large commercial users and former Republican governor Pete Wilson. But soon the utilities became boosters and saw a way to rid themselves of the historic limits on their profits.

With San Diego state senator Steve Peace at the helm, PG&E and the other utilities succeeded in getting a sweetheart deal from the legislature. Spending some $4 million in lobbying efforts and $1 million on campaign contributions, the three companies got a bill that protected their profits and forced customers to foot the bill for more than $28 billion in money they lost building nuclear power plants — even though PG&E customers had already paid inflated rates to make up for Diablo Canyon for years (see "You Lose," 8/13/97).

PG&E was particularly effective at pushing the deregulation bill. Midway through the bill-making process, the company brought on Dan Richard, who had been representing independent power producers, to lobby for its interests instead. Richard didn't even tell former assemblymember Diane Martinez, who was in charge of the legislation in the assembly, that he had changed jobs and had become a flack for PG&E, she told us in 1997.

The final bill was supposed to allow customers choice in the electricity market. But it required all customers in PG&E's service territory, whether they wanted to buy power from PG&E or not, to pay for PG&E's nuclear power plant costs. That prevented potential rivals from being able to offer cheaper deals and made a mockery of Peace's promise that ratepayers would get a choice (see "Guilty Parties," 2/14/01).

In 1998 consumer advocates Nader, Harvey Rosenfield, the Consumers Union,

Continued on page 22

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- Replace spark plugs*
- Set carb idle mixture if applicable
- Inspect exhaust system
- Inspect steering system
- Inspect under carriage
- Lubricate chassis if applicable
- Inspect tires for proper wear
- Adjust tire inflation
- Rotate tires
- Visually inspect axle boots
- Inspect front & rear brakes
- Adjust parking brake if needed
- Inspect drive belts and adjust as needed
- Inspect radiator hoses
- Inspect coolant system
- Inspect exterior lights
- Service battery
- Adjust clutch if applicable
- Road test vehicle

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30,000 60,000 90,000 120,000 Miles

- Replace oil filter & oil
- Replace air filter
- Inspect tires for proper wear & inflation
- Rotate tires
- Replace spark plugs*
- Set carb idle mixture if applicable
- Inspect distributor cap & rotor
- Inspect fuel lines & hoses
- Replace fuel filter*
- Inspect heating & cooling system
- Check & top off fluids
- Inspect & adjust drive belts
- Lubricate door hinges & stops
- Lubricate hood & trunk latches
- Lubricate chassis
- Inspect windshield wipers
- Adjust clutch free travel
- Inspect front & rear brakes
- Adjust parking brake
- Replace brake fluid
- Adjust steering gear box
- Inspect axle boots & driveshaft
- Replace axle fluid
- Inspect for fluid leaks
- Inspect ignition timing set as needed
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- Inspect steering system
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- Replace coolant
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- Inspect exterior lights
- Inspect undercarriage
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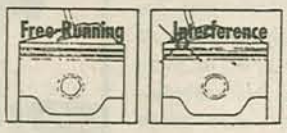
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ILLUSTRATION BY LOUIS DUNN, 1/24/75

The PG&E 11 genuflect: This 1975 Louis Dunn cartoon illustrated a *Bay Guardian* editorial commenting on what happened when the supervisors were asked to approve a feasibility study to municipalize PG&E. Not one of the 11 supervisors would go up against PG&E and put forth a resolution proposing a study.

Criminal

From page 21

and the Utility Reform Network tried to overturn the part of A.B. 1890 that required customers to pay for the nukes. But PG&E and the other two utilities poured some $30 million — with PG&E accounting for more than half — into a rash of misleading ads, bought the support of key environmental and consumer groups, and defeated the measure at the November ballot (see "Buying the Bailout," 10/14/98).

Then, in 2001, reeling from the implosion of the deregulated energy market and the high cost of power from out-of-state utilities, PG&E demanded that someone else bail the company out of its troubles. PG&E declared its utility company bankrupt — after shipping over the previous nine months more than $600 million to its parent company and shielding other revenues from creditors (see "Missing in Action," 4/11/01)

PG&E's top executives, who had started this whole debacle, got raises and bonuses totaling $50 million.

Silencing critics

Although PG&E likes to insist it is a tolerant and responsible company, it has a long history of retaliating against any employee who blows the whistle on its irresponsible practices.

In the 1997 Nevada County fire case, one of the prosecution's star witnesses was Jim Sprecher, a PG&E engineer who had written a report concluding that the company was letting trees go untrimmed for too long and jeopardizing public safety. Instead of heeding Sprecher's concerns, the company demoted him, relegating him to an unimportant job and ostracizing him socially, he testified.

He also testified that the report mysteriously disappeared from his unlocked filing cabinet at work at some point between 1993 and late 1996, when he was contacted by Nevada County prosecutors (see "Vanishing Report," 5/21/97). The report's recommendation to increase spending on tree trimming was ignored by PG&E higher-ups.

At PG&E's April 1998 shareholders meeting, Neil Aiken, a shift foreperson at the Diablo Canyon nuclear power plant, stood up and told shareholders about safety problems that came from cost cutting at the plant. He told the audience he came forward only in desperation, because he had exhausted all possible routes of solving the problem within the company. He also released a report detailing the safety issues called "Going Critical" (see "Nuclear Leak," 4/22/98).

That year PG&E executives forced Aiken to undergo psychiatric evaluation. He was locked out of the plant and forced off his job after 24 years (see "Plugging the Leak," 11/18/98). The Project on Liberty and the Workplace took up his case, and the U.S. Department of Labor found PG&E guilty of retaliation in November 1999 (see "PG&E Fires Whistleblower," 4/5/00).

PG&E also has a history of blackballing reporters who challenge the utility. Energy writer J.A. Savage sued PG&E in 1988, charging that the company had gotten her fired from two jobs because she had once worked for an antinuclear group and had written for the *Bay Guardian*. She settled the suit for an undisclosed sum in 1995 after the state Court of Appeals found that her allegations had enough merit to go to trial (see "Reporter Beats PG&E," 11/8/95).

"PG&E wields considerable power over the press covering its activities," Judge Williams Newsom wrote in a 1993 appeals court opinion dealing with the question of whether PG&E should be able to blacklist reporters who work for the *Bay Guardian*. "In the case of a public utility enjoying such extensive monopolistic authority ... there is an important public interest in assuring the freedom of the press in reporting on matters lying within the exercise of its franchise."

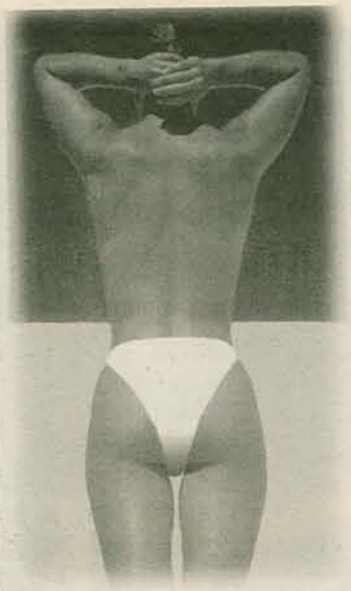
PG&E has used its formidable power to undermine that constitutionally protected freedom. The haze of P.R. the company generates regarding its operations has proved effective in protecting the utility's empire — at the direct expense of the public's financial interests, safety, and health. ❖

P.S. *Sup. Chris Daly will hold a hearing at the Board of Supervisors' Public Works and Public Protection Committee about the impact of PG&E's 40 percent rate increase on the local economy and small businesses and the deterioration of the company's customer service Oct. 16, 10 a.m., City Hall, Legislative Chamber, 1 Dr. Carlton B. Goodlett Place, S.F. (415) 554-7970.*

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Mirant's morass

The Georgia firm has manipulated state and local markets, poisoned San Francisco residents, and doesn't want to pay its fair share of city taxes. Now the company wants a permit to expand its power plant near Potrero Hill.

By Rachel Brahinsky

The Mirant Corp. — which has plans to expand its Potrero Hill power plant by 540 megawatts and hopes to become a central fixture of San Francisco's energy future — has a dismal record in California and in San Francisco.

Residents of the neighborhood near the power plant site are concerned about the health risks posed by living so close to the behemoth generator. But they're also worried about the whole concept of allowing Mirant to build a plant that could give the Georgia-based company control over the city's electricity market. After all, this is the same company that has been accused of gaming the state market for excess profits, and of withholding power in the days when the state was forced into rolling blackouts, in the middle of the energy crisis.

And it's the same company that wants a $7.3 million deduction on its city taxes.

Mirant first came onto the scene in San Francisco as Southern Energy in 1997, when Southern bought the Potrero plant from Pacific Gas and Electric Co. (along with two other power plants PG&E sold off in response to the state deregulation law). Southern, which was busy running utilities in southern states, created Mirant as a subsidiary and then spun it off as a separate company. A subsidiary called Mirant California manages the plant.

By 2001, Mirant was considered by Morgan Stanley Dean Witter to be one of the top three energy marketers in the country, and among the most lucrative in California.

A bit too lucrative, perhaps.

A March 2001 report by the California Independent System Operator showed Mirant was the second-worst abuser of the state market, in financial terms. The ISO calculated how much profit companies should have made in a competitive market. Any earnings above that were considered "excess." Using this method, the ISO showed that Mirant earned $96.8 million in excess profits between May and November of 2000. That's more than the combined total of excess earnings by Dynegy, Enron, and Reliant for that same period.

Part of Mirant's strategy was to manipulate the market by withholding energy at key times, according to an analysis published by the California Public Utilities Commission in September of this year.

The CPUC report shows that Mirant — along with the rest of the five largest independent generators in the state — withheld power from the market during the blackouts of 2000 and 2001. On one occasion, the CPUC found, "by itself, Mirant had enough available but unused power to meet the needs of non-firm customers whose service was interrupted on that day."

In other words, the CPUC says Mirant could have stopped the blackout that day on its own — but it didn't.

Mirant denies the charges. "We've been accused of a lot of things over the past year," Mirant spokesperson Patrick Dorinson told us. "Mirant has not manipulated the market. Mirant has not withheld power from the market. Mirant has gone above the call of duty to provide power to California."

A company response to the CPUC report says the CPUC overstated the company's ability to produce power and that operational problems and planned outages were to blame for the company's output.

The CPUC is still reviewing Mirant's analysis.

Money manipulations

Mirant's alleged manipulative behavior has local officials worried about what could happen if the company expanded its power production here. Mirant has one 206-megawatt natural gas–fired plant, three backup plants (known as "peakers"), and plans to build a new 540-megawatt gas-fired plant on the same site. The city's power use historically fluctuates between about 400 and about 940 megawatts on any given day, depending on the weather and other factors.

If the current proposal moves ahead as suggested, Mirant will control generation of enough electricity to serve the entire city, except on peak power-use days. That would give the company inordinate control — what's known to insiders as "market power" — over electricity production in the city.

As Ed Smeloff, San Francisco Public Utilities Commission assistant general manager for power policy, explained to a state senate panel in September 2001, "the restructuring of the electric power industry in California has made San Francisco particularly vulnerable to the abuse of market power by private power plant owners." Because of the way PG&E built the transmission system into the city, San Francisco has to generate as much as 40 percent of its electricity within city limits.

"The only private-sector entity proposing to build new power plants in San Francisco is Mirant, which could end up owning generation roughly equivalent to San Francisco's peak demand for power," Smeloff told the panel. "That situation is unacceptable to San Francisco since its businesses and residents would be subject to possible price gouging for years to come."

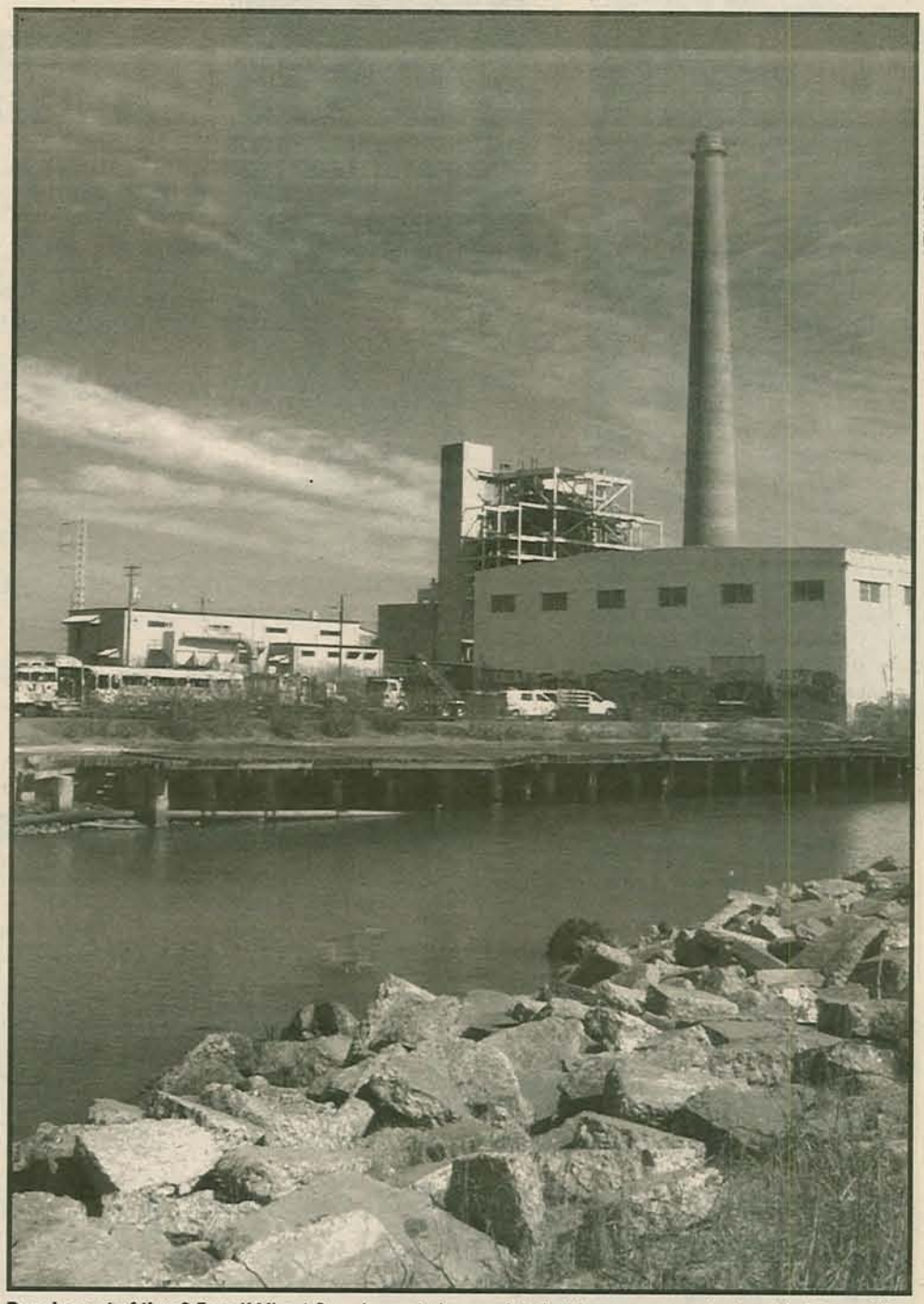
And there are other financial concerns about the company. Last July, Mirant confessed — on the heels of similar confessions throughout corporate America — that it had overstated as much as $253 million in assets and liabilities for 2001. The Securities and Exchange Commission is investigating.

Mirant's Dorinson told us he had little to say about the SEC investigation. "I'm sure it's still proceeding. You have to ask the SEC," he said.

Meanwhile the company's stock price has tanked, sinking from more than $45 a share in May 2001 to just $1.27 a share Oct. 14. And a raft of lawsuits accuse the company and its subsidiaries Mirant Americas Energy Marketing, Mirant Delta, and Mirant Potrero of engaging in illegal and anticompetitive wholesale power-market manipulation, which made electricity prices soar. Another case, filed by the California attorney general this past April, charged that the purchase and ownership of the Potrero plant has reduced competition in the marketplace, in violation of state law.

Locally, Mirant has asked that the San Francisco Assessment Appeals Board reduce its assessment of the value of the power plant property by a stunning total of $650 million for the past four years, Appeals Board records show. The potential tax loss to the city for that period: $7.3 million. This comes from the company that played a major role in worsening the state's current economic situation.

The city hasn't yet acted on the request, which may not be addressed for another year.



GUARDIAN PHOTO BY MIRISSA NEFF

Running out of time? Even if Mirant Corp. is granted a permit to build a new power plant on this Potrero Hill site, it's not clear how far the project will go. "Because of the [design] flaws, I think the proposal kind of collapses on itself," one industry insider told us.

Fighting the city's energy plans

In addition to market concerns, there are health, environmental, and design problems with the power plant proposal. Although the new plant would be far cleaner than the old one, and cleaner than PG&E's Hunter's Point power plant a mile down the road, it would, each year, emit into the air hundreds of tons of particulate matter, carbon monoxide, toxic gases, and nitrogen and sulfur compounds, according to an analysis by the Oakland-based Communities for a Better Environment. That would increase pollution in southeast San Francisco, an area already inundated with toxins.

One of the major sticking points over the past few months of the power plant siting process is Mirant's controversial plan to use cooling technology that will slurp a full third of the water in the South Bay, which includes everything south of the Bay Bridge, an assessment by the Bay Conservation and Development Commission shows. Mirant's own tests show that more than 500 million fish larvae and millions of plankton and

microscopic animals would be wiped out each year the plant operates.

A third design problem — one that could be the death of the proposal — is more technical. Right now the new plant design apparently contains what is known as a "single point of failure," according to the ISO. What that means, essentially, is that if there's a problem with one of the plant's two turbines, the whole thing fails. In a city where consistent power production inside city borders is essential for energy grid stability, that's a major problem (see "Potrero Poison," 3/27/02). Mirant won't confirm to us or to the state whether this description of the design is accurate.

Citing problems with the cooling, air emissions, and design, City Attorney Dennis Herrera filed a motion Oct. 1 asking the California Energy Commission to put Mirant's power plant proceedings on hold. The city has stopped short of opposing the plant so far, but the city's energy plan, which is still in draft form, outlines a vision of the city's energy future that doesn't include Mirant's plant. But the city's Potrero Power Plant Citizens' Advisory Task Force — an advisory panel of citizen appointees — has recommended the city oppose the new plant as currently proposed.

Now it seems Mirant views the energy plan as a direct attack. At a recent meeting of the CEC board, Mirant's attorneys reportedly derided the plan as a backdoor attempt by the city to push for public power. "They claimed the city's plan is naively ambitious and will never get put in place," Greg Karras, senior scientist at CBE, told us. CBE is very supportive of the energy plan's goals and has endorsed Proposition D, San Francisco's public power measure.

Dorinson said that Karras's description was not exactly precise but confirmed that Michael Carroll, one of Mirant's attorneys attending the meeting, said he "was a bit incredulous that the city plan did not include Potrero 7 [the proposed plant]."

The city plan calls for development of smaller, cleaner, more dispersed power plants, along with serious conservation and efficiency projects (see "Competing Energy Visions," page 30). It will also help the city avoid having to say yes to Mirant's proposal. As the SFPUC's Smeloff told the senate panel last year, "To eliminate the opportunity for Mirant to price gouge, San Francisco is exploring opportunities to develop distributed sources of power and energy efficiency that it could finance with tax-exempt bonds that are available to public power entities."

But even if Mirant is granted the permit to build, it's not clear how far the project could go. As one energy industry source familiar with the project explained, "Mirant's market capitalization is about half of what it once was. If they get a license, they probably won't even be able to finance it. And because of the [design] flaws, I think the proposal kind of collapses on itself."

Indeed, even Dorinson admits the company's fiscal woes will slow any new project. "Financially, right now we can't afford to finish it," he told us. "We were going to build a plant in Contra Costa. We had to mothball it.... We had to mothball a plant in Washington. There's not a lot of capital out there on power plant projects." Still, he said, "we're continuing with the application we've submitted." ❖

For detailed information on the Potrero power plant siting process, go to the CEC Web site, www.energy.ca.gov/sitingcases/potrero/index.html.

E-mail Rachel Brahinsky at rachel @sfbg.com.



The shakedown: This 1987 *Bay Guardian* cartoon illustrates the relationship between PG&E and San Francisco consumers.

GUARDIAN ILLUSTRATION BY LOUIS DUNN

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How PG&E wires the city

Connections, pressure, and campaign cash — inside the utility's campaign to keep its monopoly safe in S.F.. *By Savannah Blackwell*

When Fiona Ma, a candidate for supervisor in District Four, came into the *Bay Guardian*'s office this Sept. 11 to make a pitch for our endorsement, she came off as a bright community leader with a generally progressive approach and a solid understanding of the issues. That is, until we asked her about her position on the public power measure, Proposition D.

Suddenly, Ma began to sound as if she were reading a Pacific Gas and Electric Co. press release. One by one, she repeated the official PG&E arguments: Prop. D would take away the public's right to vote on revenue bonds (so would Proposition A, which Ma supports). Prop. D would lead to a takeover of PG&E's system, forcing rates to go up (nonsense — San Francisco couldn't take over the system unless the city controller certified that rates wouldn't go up). And besides, if the city can't even run Muni, how can it run an electric utility? (Muni is, and always will be, a money loser; electric utilities make money, which is why they operate so effectively in more than 2,000 U.S. cities.)

When we challenged Ma, she could not engage in a meaningful debate. It was clear she had only a superficial knowledge of the issue. The liberal Asian candidate, who works for the liberal state senator John Burton, had become a PG&E mouthpiece.

Ma claimed that no one from PG&E had rehearsed her on the matter and that her conclusions came from materials she had been reading. But a quick look at the people behind the candidate suggests otherwise.

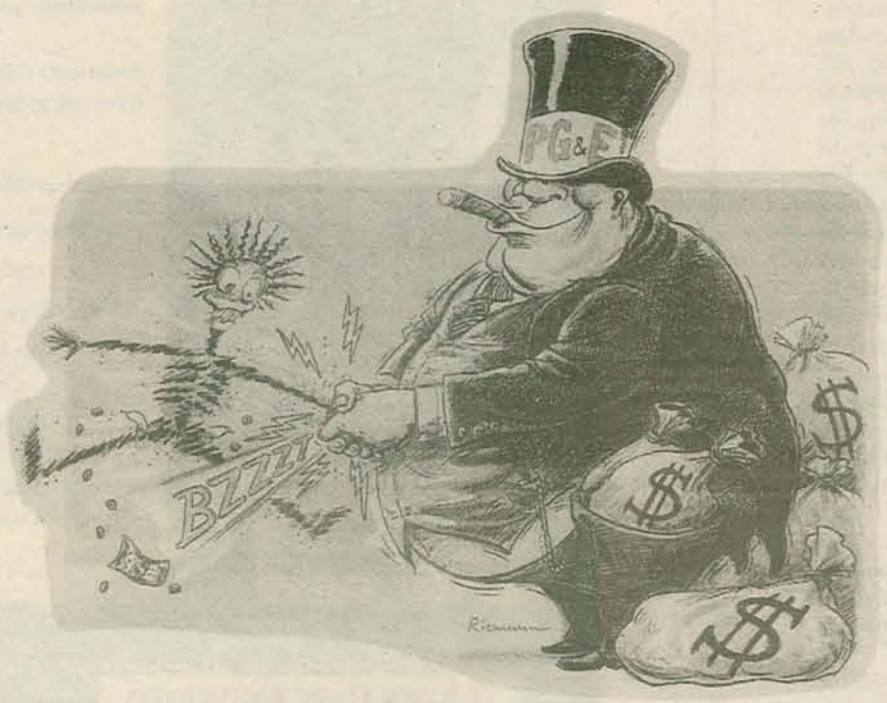
Here are the behind-the-scenes connections: Ma's campaign consultant is Tom A. Hsieh. Hsieh, who voted against Prop. D as a member of the local Democratic County Central Committee, is the son of Tom Hsieh Sr., a former supervisor who always sided with PG&E. One of the younger Hsieh's business associates is consultant Sam Lauter, PG&E's former city hall lobbyist. (Hsieh said neither he, his father, nor any other consultant influenced Ma on the issue.)

Given those connections, Ma's opposition doesn't come as such a big surprise — PG&E has been using backroom connections, subtle and direct pressure, and truckloads of contributions to campaigns and local charities to line up community leaders and politicians, including self-proclaimed liberals, against public power for years.

As Prop. A consultant Eric Jaye told us, "It's the alliances" that PG&E has built up over the years that make the difference.

Although PG&E's stranglehold on city politics has waned considerably since the return of district elections in 2000, the deregulation fiasco, and the company's bankruptcy, it's still very much a powerful player in local politics.

And the campaign against Prop. D proves it.



Fingers in the pie

PG&E tried to shape the current ballot measure before it ever saw the light of day.

Company representatives were smart enough to know that walking into the offices of key public power supporters on the San Francisco Board of Supervisors would be a waste of time. Instead, PG&E turned to civic groups with which it enjoys a cozy relationship.

In the spring, board president Tom Ammiano shifted his long-standing policy of not allowing the city's business interests to have a direct influence on his legislation when he invited representatives of the San Francisco Planning and Urban Research Association, a group with ties to San Francisco's wealthiest corporations, to discuss the shape of the new public power ballot proposition with his staff. SPUR's board includes PG&E representatives, and the company paid $12,500 in dues to the organization last year.

Ammiano initially proposed a weak measure that didn't call for the city to take over PG&E's system. It was a dramatic step back from his 2001 plan (see "Public Power Lite," 6/19/02) and reflected SPUR's influence. Ammiano's staff said he was concerned with crafting an initiative that would not get beaten at the polls and would still result in the shutdown of PG&E's aging and polluting Hunters Point power plant. Sup. Matt Gonzalez succeeded in getting the board to back the insertion of a provision that would give the city the power for a takeover, on the condition that such a move would not make rates go higher than those of PG&E (see "Public Power Victory," 7/17/02).

SPUR, which had pushed for the original version, now opposes Prop. D — even though the group's staff recommended supporting it (see "Power Boost," 7/31/02).

Once the measure was on the ballot, PG&E got busy trying to convince key civic groups to oppose it.

One utility success: PG&E won the support of the Coalition for San Francisco Neighborhoods, a group representing 37 neighborhood associations that in 2001 supported only one of the public power measures, Proposition I (which provided for the formation of a municipal utility district).

Barbara Meskunas has taken the organization's reins from longtime public power supporter Doug Comstock. Rebecca Silverberg, who ran for District 11 supervisor in 2000 and was thanked by PG&E in an ad last year for her opposition to the pro–public power Propositions F and I, is managing the club's election process.

Hostile crowd

When *Bay Guardian* editor and publisher Bruce B. Brugmann went to the coalition's sparsely attended Aug. 20 endorsement meeting to present the pro–Prop. D arguments, he said he found a more hostile atmosphere than last year, suspected PG&E had been at work, and knew the measure was going down.

After the meeting, Brugmann asked the coalition to reconsider its vote at a future meeting at which more members might attend, and Meskunas and Silverberg refused.

Later, coalition president Meskunas agreed to sign, on the club's behalf, a ballot argument against Prop. D.

PG&E's house union, the International Brotherhood of Electrical Workers, Local 1245, paid for the argument, and Meskunas said it was written by representatives from PG&E's campaign consulting firm, Solem and Associates.

A quote from the argument wound up on one of PG&E's anti–Prop. D flyers.

Meskunas told us no PG&E operatives lobbied her or other members. As for Silverberg, she signed a ballot argument, headed "Democrats are opposed to Proposition D," against the measure as a representative of the District 11 Democrats, for which she serves as secretary. Solem's Judy de Freitas is listed as the contact person for Silverberg's ballot argument, according to Department of Elections records.

The chamber's hypocrisy

Meanwhile, PG&E was hard at work lining up business organizations where the company pays high dues and has representatives on boards, including SPUR and the Chamber of Commerce. Those groups all ignored the fact that high PG&E rates have a damaging effect on the local economy and local business, and they voted no on Prop. D (see "The $620 million Shakedown" and "Feeling the Crunch," 9/4/02). Their influence was widespread. No business association has endorsed the measure.

One example of how influential PG&E is with business groups: The chamber and SPUR both strongly back Prop. A, which would authorize the San Francisco Public Utilities Commission to sell $1.6 billion in revenue bonds to rebuild the public Hetch Hetchy water system. Prop. A is similar to Prop. D except that Prop. D is more fiscally conservative: Prop. A will lead to higher water rates, and Prop. D must, by law, lead to lower electric rates.

In fact, one of the No on D arguments — that public power is too risky and expensive — are exactly the kind of argument that opponents are using to try to sink Prop. A.

And yet, the chamber and SPUR are sending out a mixed message. They support Prop. A but not Prop. D. The contradiction undermines their support for Prop. A.

Twice, we attempted to get the chamber's officials to come by our offices and explain their contradictory positions, and twice the Yes on A forces arrived without a representative from the chamber. Eventually, we set up a phone interview with chamber president Lee Blitch and vice president Roberta Achtenberg. They could not explain why revenue bonds for public water is good idea but revenue bonds for public power is not.

"We might be hypocrites, but we hope you're not," Blitch finally said in urging us to endorse Prop. A.

Friends in high places

Mayor Willie Brown's fingerprints are all over the opposition to Prop. D. The mayor, who has taken thousands of dollars in campaign contributions from PG&E and at one point in his legislative career was a lawyer for the company, appeared at a Sept. 30 rally against the measure. Brown sent a letter urging commissioners and other officials to attend. Brown is opposing Prop. D even though it would give the city the power to issue revenue bonds to pay for new, smaller, cleaner power generators that would replace the Hunters Point power plant and allow for its closure, a move he supports. Brown's position also undermines the policies of the city's Energy Efficiency Plan, authored by his main energy adviser, Ed Smeloff.

Between 1998 and 2000 alone, PG&E threw $21,504 at Brown's political ambitions. In fact, between 1998 and mid 2002, the company contributed more than $206,000 to the campaigns of San Francisco's elected officials.

"PG&E believes in buying politicians, and if that's not possible, at least renting them," former presidential candidate and longtime consumer advocate Ralph Nader said at a Commonwealth Club forum Oct. 8.

Protecting an illegal monopoly

Some of PG&E's strategies to protect its monopoly are straightforward: since 1927 the company has spent more than $3 million in campaign money against any move, however slight, by San Francisco voters toward public power. To date, the company has put $1 million into fending off passage of Prop. D.

In the early part of the century, PG&E relied on hard-core techniques — including outright bribery, graft, and violence — to get its way. In the scandals involving notorious political boss Abe Ruef, PG&E was charged in 1907 with bribing members of the San Francisco Board of Supervisors to fix gas prices at a high rate. Three PG&E executives were indicted and fled the country to avoid prosecution. In 1916 the company helped frame two labor leaders, Tom Mooney and Warren Billings, for a bombing at the city's Preparedness Day Parade that killed nine people. The company organized a boycott of the newspaper editor (Fremont Older) who exposed the frame-up. An investigation ultimately showed that San Francisco District Attorney Charles Fickert, who orchestrated the scheme on behalf of PG&E, never made a move without first calling PG&E's chief flack and the attorney for the Chamber of Commerce (see "How PG&E Wired City Hall," 3/30/88).

The goal all along: protect the company's monopoly in San Francisco. The effort has required considerable political muscle, be-

Continued on page 28

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Monopoly

From page 26

cause every day that PG&E sells power in town, the city and the company are violating federal law (see "The Hetch Hetchy Hostage Crisis," 9/22/93).

In 1913 the federal Raker Act allowed the city to dam the pristine Hetch Hetchy Valley, with the understanding that the city would sell the power generated at the dam cheaply to San Franciscans, in direct competition with PG&E.

But that never happened. In 1924 the city suddenly quit building the copper cable that would have brought power into town and plugged the wires into a PG&E substation at Newark. Every one of the supervisors who went along with the ruse to keep a publicly owned transmission line from reaching San Francisco, then agreed to contracts under which the city would sell its Hetch Hetchy power wholesale to PG&E, got dumped at the polls (see the timeline at www.sfbg.com/News/pgande/pgechron.html).

Though voters rid the city of those officials, PG&E's political clout has created endless, structural corruption at city hall.

In 1988 the San Francisco Board of Supervisors approved a set of contracts with Turlock and Modesto that required the city to sell much of the power generated by the dam to the two Central Valley irrigation districts. The deal effectively kept the city from having enough electricity available to sell to residents (see "Anatomy of a Scandal," 3/30/88). Then-mayor Dianne Feinstein, who led the campaign against the 1982 proposal for a public power study, personally intervened in the waning days of her administration to make sure the city's staffers came up with a deal that PG&E liked.

Even though Feinstein's successor, Art Agnos, had campaigned on an anti-PG&E platform, he quickly caved in and approved the contracts.

In 1988 the *Bay Guardian* received documents from an anonymous PG&E worker that laid out in detail the company's aggressive strategy for controlling city hall. Seven lobbyists descended on city hall more than a year before the contracts were signed. Each supervisor was lobbied regularly. In concert with Solem and Associates (then called Solem/Loeb and Associates), someone representing PG&E's interests attended every single hearing on the issue without disclosing his or her affiliation.

Any politician who took on the utility could count on retaliation. Former supervisor Angela Alioto, who started a committee in 1994 aimed at pushing for public power, was a target. PG&E arranged for the San Francisco Labor Council to not even consider her candidacy for mayor in 1995 (see "Labor v. Public Power," 1/16/96). PG&E and other corporate heavyweights contributed a record amount of soft money against the 1999 mayoral bid of board president Ammiano, who was Alioto's one solid ally on the issue.

Alioto had to fight both the city and PG&E to make any headway against the utility's monopolistic practices. In 1994, when she pressed for the city to bid on providing power to Presidio National Park, the SFPUC was slow to move. And she had to browbeat former city attorney Louise Renne (who Feinstein appointed). Renne's husband worked for a firm of which PG&E was a major client (see "The People vs. Louise Renne," 4/9/97).

And thanks to the age-old alliance between the city, its officials, and even the SFPUC, Alioto was never able to get the city to do a fair feasibility study of whether the city should go into the business of providing power to city residents.

When Barbara Kaufman, a staunch PG&E ally, became president of the Board of Supervisors in January 1997, she killed Alioto's public power committee outright. That was the end of the issue at city hall until Ammiano became board president in 1998 and re-created the public power committee. But with an entire Brown-appointed board against him, he could not do much. Indeed, during Brown's administration PG&E lobbying records showed frequent contact with most of the supervisors on the pre–district elections board, especially Amos Brown, Leslie Katz, Kaufman, and Michael Yaki (see "The Shame of San Francisco," 1/29/97).

The issue was more or less checked at city hall until the return of district elections in 2000. Early the next year with a new, reform-minded board of supervisors in power, MUD was placed on the ballot by a 9–2 vote (see "MUD on the Ballot," 2/14/01). But the battle is far from over.

Though it can no longer control the Board of Supervisors, the corporation's hooks are still deep in key officials and organizations. Moreover, if Brown, PG&E, and downtown forces get a friendly majority on the board elected in November, and if PG&E succeeds in beating back Prop. D with a flood of cash and misleading ads, public power and other progressive causes could be in trouble for a long time to come. ❖

E-mail Savannah Blackwell at savannah@sfbg.com.



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Competing energy visions

PG&E imagines a world where power plants are deregulated, rates are high, and corporate profits soar. But there's an alternative — and the choice is yours. *By Rachel Brahinsky. Illustrations by Gus D'Angelo*

In an era when the public is focused on corporate crime and the high salaries of manipulative company CEOs, San Francisco is in a unique situation. There are two primary competing proposals for San Francisco's energy future — and the public can decide the outcome.

There's the corporate vision, dreamed up by Pacific Gas and Electric Co. and detailed in its proposed bankruptcy reorganization plan. The plan, according to a report by consumer advocates at the Utility Reform Network (TURN), represents PG&E's "long denied corporate agenda," which "seeks to convert valuable portions of its state regulated facilities into cash machines capable of delivering spectacular profits to its shareholders."

It's remarkable that PG&E would push this sort of agenda when it has already failed those shareholders. PG&E Co. is bankrupt, and National Energy Group, a major PG&E subsidiary, has had its bond rating slashed several times recently, and Standard and Poor's has suggested it may have to file for bankruptcy.

Under PG&E's plan, which has yet to be approved by the bankruptcy court, there will be more pollution, less state control over PG&E's Sierra Nevada mountain dams, and high power rates for more than a decade to come.

But there's another plan. Crafted by the San Francisco Public Utilities Commission and the Department of the Environment with input from the public, the city's draft energy plan pictures a San Francisco with clean, reliable, decentralized power and affordable energy bills. It's a solid vision of a healthier, smarter energy future in which PG&E's polluting Hunters Point power plant can be shuttered for good.

The fate of the draft energy plan doesn't entirely hinge on passage of Proposition D, the public power and energy efficiency measure on the Nov. 5 ballot. But implementing the plan would be far faster with the financing authority and public power mandate of the measure. In combination, the city's energy plan and Prop. D represent a different hope for San Francisco, one in which residents are participants in energy decisions and environmental justice is at the forefront of policy making.

Below is our annotated illustration of the world under each vision. The public has little say over PG&E's plan — its fate is in the hands of a federal bankruptcy judge (who may reject it in favor of a state plan for PG&E's future). But voters do have the right to vote for Prop. D, which will help the city implement its energy plan with the necessary speed. And without the city's plan, we'll probably be stuck solely with PG&E's.

PG&E'S VISION: PROFITS FIRST

1. Nuclear power plants deregulated Under PG&E's bankruptcy plan, four new subsidiaries — all exempt from state regulation — would be created and some of PG&E's most valuable assets, which were originally paid for by PG&E ratepayers, would be transferred to those subsidiaries. That includes the Diablo Canyon nuclear power plant, which would no longer be subject to regulation by the California Public Utilities Commission. Of course, there's still federal regulation, but as the recent energy crisis showed us, many federal agencies are more interested in fostering "free" markets than they are in looking out for consumer interests. Some aren't even required to consider consumer interests, as the state is. Under federal rules, it may be far easier for PG&E to raise rates.

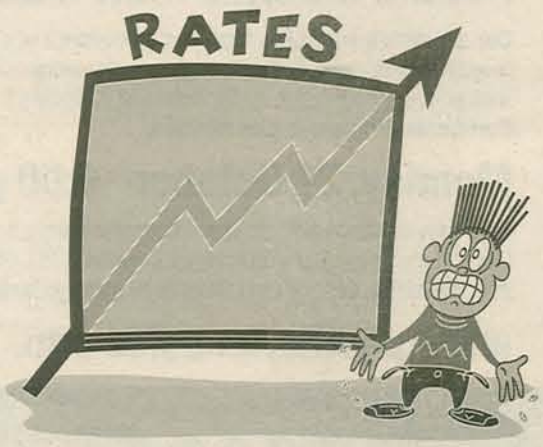


2. Dams deregulated Over the years, PG&E customers have paid for the development and maintenance of PG&E's extensive chain of hydroelectric dams, which produce extremely cheap power for the company. Now it wants to transfer those plants to an unregulated subsidiary, so it can raise rates even higher and avoid state environmental laws, which are some of the strictest in the nation. With the direction of federal environmental policy being what it is today, it's not hard to imagine what could happen to the property surrounding the dams in PG&E's new world order.



3. Rates soar The key to PG&E's plan: make more money — for the shareholders and top executives of PG&E. Under its plan, consumers will pay far more than the actual cost of power for at least a dozen years. According to an analysis by the office of house speaker pro tem Fred Keeley, in the next 12 years, consumers will pay a minimum of $8.4 billion to PG&E. That's above and beyond what the company will spend to operate its power plants — and the vast majority of it will go straight into shareholders' pockets. In other words, it's pure profit.

PG&E claims its plan doesn't raise rates. But according to the TURN report "Highway Robbery," the company's plan to transfer gas pipelines out of state could cost small PG&E gas customers more than $900 million over the next 12 years — and even more in the future.



4. Corporate profits soar The numbers can be dizzying, and after all the news over the past year of billion-dollar bankruptcies, it's easy enough to be numb when you're told that PG&E's plan could cost consumers as much as $18.5 billion. But don't fall asleep. That's billion, with a big *B.*

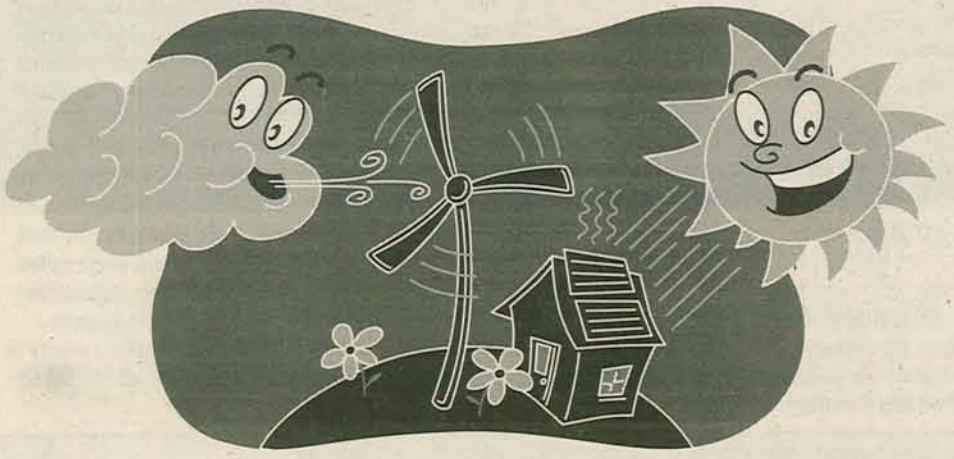
Beyond the overcharges for electricity, which could total $8.4 billion, there's the natural-gas rate hikes, at another $900 million. And then there's PG&E's ace in the hole, the $9.2 billion it's currently seeking as payback from the state: PG&E says that since the state didn't lift the rate freeze when power prices first began to soar in 2000, the company was forced to absorb the excess costs, which caused it to go bankrupt. And if PG&E wins in court, that's $9.2 billion more out of consumers' pockets.



AN ALTERNATIVE: THE PEOPLE IN CHARGE

1. Cleaner, smaller power plants The draft city energy plan proposes that San Francisco get its power from multiple sources — many of them renewable and all of them smaller and more reliable than the large plants the city has counted on for years. Under the plan, the city would build windmills on Altamont Pass near Livermore, would depend more on its relatively clean Hetch Hetchy hydropower, and would install solar panels on public and private buildings in San Francisco. Solar and wind projects could produce 200 megawatts of energy by 2012.

Key to the plan is a series of cogeneration plants, which are more efficient than standard combined-cycle natural-gas plants. These plants would produce about 50 megawatts of electricity and would be disbursed throughout the city, which would reduce the historic burden of pollution that the city's two large power plants have placed on the Bayview–Hunters Point and Potrero communities. Small-scale turbines would produce 72 megawatts by 2012. The Mirant Corp.'s proposal to build a huge new power plant near Potrero Hill is not included in the plan.



2. Old plants closed down The ultimate goal of the city's plan, which was written in response to an ordinance by Sup. Sophie Maxwell, is to allow the closure of the Hunters Point plant by 2005. The Independent System Operator is currently reviewing the city's proposal, and the San Francisco Board of Supervisors is expected to approve it sometime this fall. If it's enacted quickly, the community's long unrealized demand that the polluting old plant be closed can finally be met (until there are alternatives to provide the city with power, state regulators insist that it stays operational).



3. Rates drop Across the country, public power agencies charge an average of 20 percent less than private companies like PG&E, according to the American Public Power Association. With local control over rates, and with no shareholders or CEOs to pay, San Franciscans would pay less for electricity. High dependency on solar power could slow the drop in rates for a period, but as the city, along with other green-minded California communities, moves forward with bulk purchases of solar-power systems, the price is expected to fall dramatically.

Lower electric rates would be a boon to economic development — as would the construction of small local power projects and alternative energy systems.



4. Local control of energy One of the energy plan's main goals is to increase local control — and it's about time the city began to move that direction. With PG&E in charge of building the energy system, San Francisco has been left in an extremely vulnerable position. There is only one transmission line bringing power into San Francisco, so 40 percent of the power the city uses has to be produced within city limits. In technical terms, the situation has left San Francisco as the least reliable, most blackout-prone city in the state, according to the California Energy Commission.

But the human cost has also been great. The city has been forced to depend on two aging power plants near residential neighborhoods — and that has put pressure on the low-income communities surrounding the plants. Many Bayview and Hunters Point residents believe the plants are responsible for their high rates of asthma, cancer, and heart disease, and they want the plants shut down. The unreliable system structure has, sadly, pitted the city's need for reliable power against residents' health.



WHAT YOU CAN DO

The key element to all of this: passing Prop. D. It would bring even more local control over the city's energy future and provide a key financing mechanism so that the city can quickly move ahead with its energy plan. First, it has to be approved by voters Nov. 5. And it's also important that the supervisors and the mayor hear from the public so that the energy plan can be passed in its current, compassionate form.

Get involved — contact the campaign for Proposition D at (415) 820-1418 or visit www.powertothepeople.org. Read the city energy plan at www.sfgov.org/sfenvironment/aboutus/energy/policy.htm.

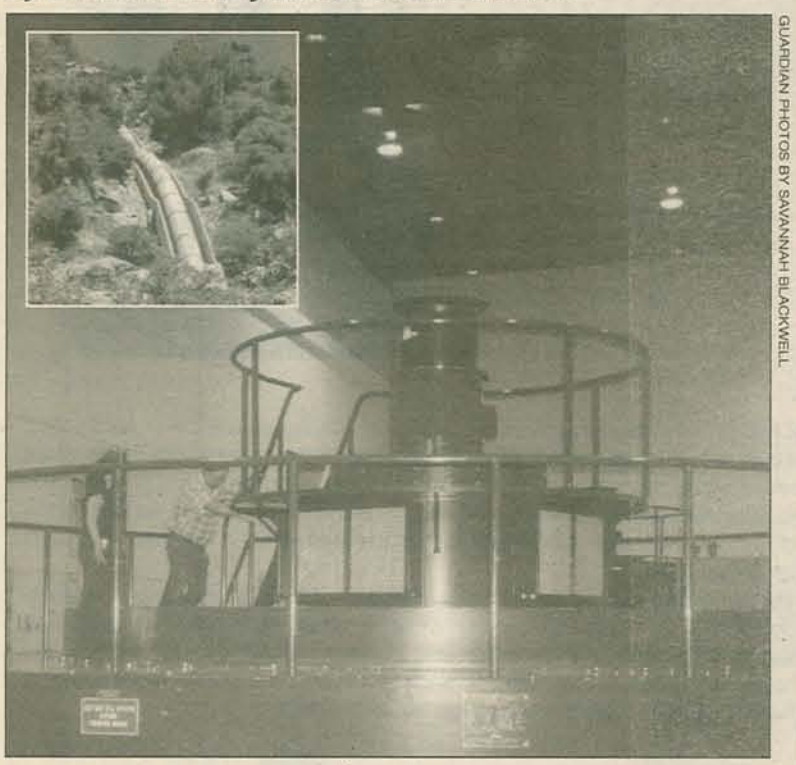
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It's your dam, dammit!

A tour of the Hetch Hetchy system, which could provide cheap power for half of the city.

By Rachel Brahinsky and Savannah Blackwell



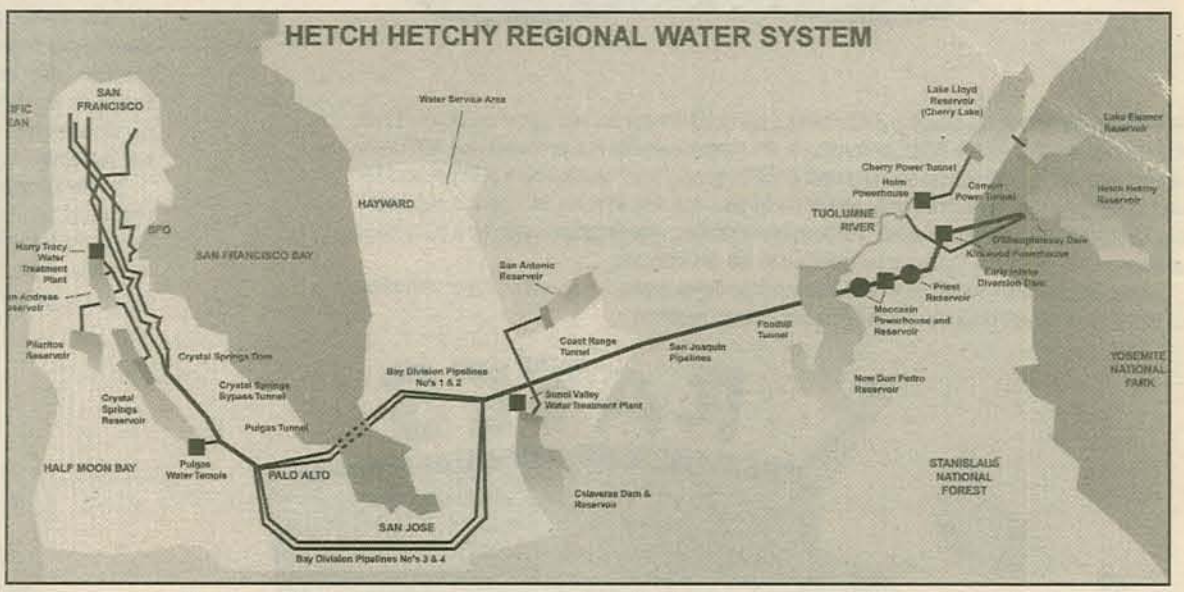
GUARDIAN PHOTOS BY SAVANNAH BLACKWELL

Water in motion: Water from the dam travels through 150 miles of a complex gravity-fed network of pipes and tunnels. Penstocks, like the one pictured here, inset, high above the Kirkwood Powerhouse, are used to shoot water at high speeds into the system's three powerhouses, where the force of the water spins turbines to create electricity. (The inside of the turbine barrel is fascinating. When we were there, the pipes were icy cold to the touch, and the sound of the generator's spinning was deafening.)



PHOTO BY CARMEN MAGANA/SFPUC

Where it all begins: The O'Shaughnessy Dam, completed by city engineer Michael O'Shaughnessy in 1923, stands 312 feet tall and extends another 118 feet into the bedrock below it. The crest of the dam is 910 feet long. Behind it is the jewel of the system: the Hetch Hetchy Reservoir, which was formed when the dam sealed off the flow of the Tuolumne River in Yosemite National Park. At eight miles long and 300 feet deep, the reservoir holds some 17 billion gallons and provides 85 percent of San Francisco's water. The rest comes from the Calaveras and Crystal Springs Reservoirs. The dam was built by San Francisco despite protests by environmentalists who decried the destruction of the valley. Today environmental groups including the Sierra Club are still fighting to have the dam torn down and the valley restored.



Water works: The city's map of the public water system shows how effectively San Francisco brings water from the High Sierra to some two million Bay Area customers. But the power generated by Hetch Hetchy has been kept from local residences and businesses, which instead pay high rates for PG&E's private power. While the city built several water mains up the peninsula, PG&E has built only one power line into San Francisco, leaving the city vulnerable to blackouts.



GUARDIAN PHOTO BY RACHEL BRAHINSKY

Electricity is born: The Hetch Hetchy system generates an average of about 1.7 billion kilowatt-hours of electricity. About half of that is sold to the Turlock and Modesto Irrigation Districts at cheap rates; the rest powers city buildings and services such as Muni. If San Francisco used all the power, the system could provide for about half the city's needs, except during drought years or peak power-use times. The old Mocassin Power House, pictured, contained four generators, each producing 20 kilowatts of energy. That translated into $115 million worth of electricity over its 44-year life.



GUARDIAN PHOTO BY SAVANNAH BLACKWELL

Chalet living: The Hetch Hetchy Beach Chalet sits nestled in the hills above the Hetch Hetchy Reservoir. Originally built to accommodate Eleanor Roosevelt, the chalet remains a place where city officials and others spend time on the weekends. Unfortunately, hardly any of those officials — who enjoy the beauty of the area and the free accommodations — have taken steps to ensure that the city comes into full compliance with the federal Raker Act, which mandated that San Francisco use Hetch Hetchy to form a public power system (see "How PG&E Wires City Hall," page 36).



GUARDIAN PHOTO BY SAVANNAH BLACKWELL

Spinning for power: Jim Haydn-Meyer, superintendent of electrical operations and maintenance, gave us an informative tour of the system, which included a look at this big metal wheel. Known as a double-runner Pelton, the wheel spins inside a turbine barrel and is a key component in making electricity.



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Not only does this outing undermine the intent of the Humane Education Code, it is an egregious misuse of school time and taxpayers' monies.

Every major humane organization condemns rodeos due to their violence and inherent cruelty. Animal injuries are commonplace. A bull was killed at the 2000 Grand National, causing not a few parents and their traumatized children to leave in tears.

The words of Cesar Chavez bear repeating:

"Racism, economic deprival, dog fighting and cock fighting, bullfighting and RODEOS are cut from the same fabric: VIOLENCE."

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Days in the life

The *Bay Guardian* staff: A 36th anniversary photo essay



GUARDIAN PHOTO BY FRED VERHOEVEN

Moving day: The *Bay Guardian* staff assembles for a good-bye photo at our old office building, 520 Hampshire St., just before moving to the new Bay Guardian Building at 135 Mississippi St.



Things that go bump in the night: *Bay Guardian* staffers show off their Halloween best. Pictured, from left, bottom row: systems administrator Dennis Cabuco, archives coordinator Alissa Chadburn, reporter Cassi Feldman, Greyson Gerhard-Young; top row: IT director James Curnow, receptionist Mark Lindley, traffic and operations supervisor Alice Talley Marquez, executive administrator Vincent Escareno, Michelle Maghes, associate publisher Jean Dibble, classified senior account executive Darien Dumanis, and IT manager Seth Friedman.



Sister talk: Classified senior account executive Ryan "Novice Sister Sharin' Dipity" Loiselle at Ba-da-Bingo.



Taking City Hall by storm: From left, activist Medea Benjamin and Jill Lerner of the city's administrative services department, talk with assistant to the publisher Camille X. Goss and publisher Bruce B. Brugmann on City Hall steps.



Sell, sell, sell: Sales and development manager Warren Spicer considers stealing sales leads while no one is looking.



PHOTO BY RINK FOTO

We're honored: Sup. Tom Ammiano, left, presents executive editor Tim Redmond with a community service award for the *Bay Guardian* from the Harvey Milk Lesbian, Gay, Bisexual, Transgender Democratic Club.



Will play for fame: Production manager Chris Hughes comes up with a new melody while sitting on Davenport Beach in Santa Cruz.



Road trippin' reporters: Savannah Blackwell, left, and Rachel Brahinsky scope out Hetch Hetchy, dammit.



Hold, please: Receptionist Mark Lindley can push anyone's buttons.



One ringy dingy: Accounts receivable specialist and rock columnist John O'Neill counts up the cash.



Curtain call: Greyson Gerhard-Young and assistant calendar editor Sarah Han take in a movie.

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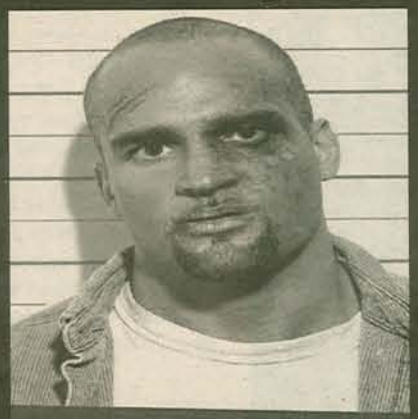


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alt.sex.column by andrea nemerson

Bunny hop

Dear Andrea:
Some Chinese women at work have asked me this (I guess because I'm Jewish). They say their (Chinese) husbands and boyfriends come too fast. They think they're too sensitive 'cause they're not circumcised. Some of them are even thinking about getting their preschool-age sons circumcised for this reason. I don't know the answer. I don't want any little boys cut on a wrong presumption.

Love,
Nice Jewish Girl

Dear Girl:
Wow. How weird. Do you have any idea whether the complainers have actually had sex with anyone but their current partners, or with any non-Asian men? How do they know their guys are coming any more quickly than anyone else's guys? After all, complaining about quick-as-a-bunny men is hardly culture-specific. Women have done it pretty much always, pretty much everywhere. Nothing new about it, and nothing particularly Asian about it either.

Anyway, how fast is too fast? Do the ladies have a sense of the actual norm, or are they merely harboring a vague feeling of dissatisfaction? You can't imagine how many men complain that they can only last five minutes (or six minutes, or ten minutes, or half an hour ...), without having the slightest idea that they're actually normal or a bit ahead of the curve. Most men can't last more than about four minutes going all-out, unless they've picked up some technique and practiced. *I don't know if these guys are bunnies or dogs (dogs can go for* hours *sometimes, but, well, they're dogs), and it's possible that these women don't either. The next time they bring it up, pass this on. Not the part about the dogs, though. That is neither useful nor in good taste.*

It's kind of terrifying that the fate of the kids has been placed in your hands, but aren't you glad you wrote in? Now I have a chance to say, "No! *There will be no cutting perfectly good parts off of innocent children just because their mothers are not having enough fun in bed!" You may recommend Bernie Zilbergeld's* The New Male Sexuality *or one of those instructional videos. You can suggest that they encourage their partners to masturbate first or use condoms. You can tell them that most men can learn to last longer, and that partners can help, and that learning more about real-life sexuality wouldn't hurt them any either. Educate away. But while you're at it, you must tell them, "Hey, ladies, leave those kids alone." Deal?*

Love,
Andrea

Dear Andrea:
I recently lost my virginity. It was nothing like I thought it would be. We had both been drinking, and before the main event took place, we did a lot of foreplay. I mean *hours* — we were both more than ready to go.

My partner was more experienced than me, and she seemed much more into it. When the intercourse began, I did what seemed natural, but it wasn't that pleasurable. Before we were rudely interrupted, we'd been having sex for more than 30 minutes. She was on the verge of orgasm and kept asking if I was close. I lied and said I was, hoping I would be soon, but nothing seemed to get me any closer. She commented later that for an 18-year-old, especially a virgin, I was a stud. Of course, that's not how I felt. How did this happen? Why don't I enjoy sex? I'm comfortable, and I masturbate, but when it comes to a partner, it doesn't cut it. Can I get over this and enjoy sex like it should be enjoyed?

Love,
Stumped Stud

Dear Stud:
Don't say you don't enjoy sex; just say you didn't enjoy that experience. Believe me, there's plenty more to come.

You could have been nervous, distracted, or feeling a little disassociated. Most likely, you're just used to the sensation of masturbation and need a little more stimulation than you're getting from intercourse. You may need to experiment more, ask her to squeeze down, change positions, or give yourself a hand here and there (did you know that was possible?).

Nobody ever talks about the last possibility, but it does happen: you may not be the world's biggest intercourse fan. Some people just prefer other stuff. It wouldn't mean you couldn't have intercourse, just that you might prefer another route to orgasm afterward. Shocking, I know, but not everyone likes the same thing everybody else likes.

Love,
Andrea ❖

E-mail Andrea Nemerson at andrea@altsexcolumn.com.

techsploitation by annalee newitz

Ig Nobel

Let's face it: award ceremonies are always kind of trashy. There's a lot of shuffling and coughing, some canned entertainment, and bad decorations. You're usually there to support a friend or to see some famous people whom you'll never get to meet, and all you want to do the entire evening is fold up your program into a paper airplane and throw it at the stage.

That's why I went to the 12th annual Ig Nobel Prize Ceremony at Harvard. The Ig Nobels is the world's only awards ceremony where you're actually instructed to throw paper airplanes and heckle the winners. Invented by Marc Abrahams, the unhinged genius behind science humor journal Annals of Improbable Research (www.improbable.com), the Ig Nobels are awards for, as the program informed us, "achievements that cannot or should not be reproduced." Past winners have been people like Chris Niswander, who received a Computer Science Ig Nobel in 2000 for inventing PawSense, software that detects when a cat is walking across your keyboard; and Viliumas Malinauskus, who won the Ig Nobel Peace Prize last year for inventing an amusement park in Lithuania called Stalin World.

This year's Ig Nobel Prize Ceremony, held in one of Harvard's largest and most venerable theaters, had a theme: jargon. We were entertained with a mini-opera about jargon at an academic conference, and several satirical 24-second speeches were devoted to the jargon of various disciplines. Whenever our MC said the word "jargon," the entire audience yelled *jargon* at the top of its lungs in solidarity. Several of my fellow journalists and I formed a delegation and were introduced with much fanfare as a group that "reduced incomprehensible scientific gobbledegook to sensationalist pablum for the masses."

A couple of composition professors were awarded the Literature Prize for their paper "The Effects of Pre-Existing Inappropriate Highlighting on Reading Comprehension." Their conclusion? "Don't read books highlighted by morons," one of them deadpanned. A buoyant German physicist drank beer from a beaker and toasted the audience after winning the Physics Prize for his "Demonstration of the Exponential Decay Law Using Beer Froth." Wiping his mouth, he exhorted, "More research needs to be done!"

Paper airplanes soared through the air. The audience stomped and then began barking and howling when the Peace Prize was awarded to a Japanese group that markets dog-to-human translation software. And of course, there was a standing ovation when Enron and a handful of other corporations won the Economics Prize for finding a way to use imaginary numbers in the business world.

The humor at the Ig Nobels was a little bit slapstick and a little bit wordplay, and it had no shortage of serious edge to it. In some ways, it reminded me of watching one of my favorite Marx Brothers movies, *Duck Soup* (1933). The famous crazoid flick, released in the depths of the Great Depression, during the rise of fascism in Europe, centers on the freaky career of corrupt dictator Rufus T. Firefly (Groucho).

Installed as the leader of the financially strapped imaginary kingdom Freedonia by a rich widow who promises to bail out the government if Firefly is allowed to run things, he begins his reign by singing, "If any form of pleasure is exhibited / Report to me and it will be prohibited / I'll put my foot down, so shall it be / This is the land of the free."

Later, Firefly starts a bogus war using the widow's money, chuckling, "And remember while you're out there risking life and limb through shot and shell, we'll be in here thinking what a sucker you are." Needless to say, when the film came out, critics and audiences were intensely weirded out. *Duck Soup* sank without a trace, only to be rediscovered by a new generation that embraced its dark humor during the Vietnam War. The serious antiwar, anti–government corruption subtext of *Duck Soup* had clearly stood the test of time.

I thought a lot about Firefly during the Ig Nobel mini-opera, written by Abrahams, whose main theme (revisited throughout the evening) was that jargon creates a blissful state of misunderstanding that prevents us from killing one another. And I wondered, not for the first time, if there wasn't a profoundly dark side to the otherwise goofy humor at the Ig Nobels.

What kinds of fears were being turned into satire that night? Perhaps that, for the masses, science is completely incomprehensible? Or worse, that science is nothing but dictatorial nonsense, words and theories used for social control? Perhaps the dark kernel at the heart of the evening's jokes was more obvious. After all, the worst thing that could happen to any scientists or thinkers would be to have their work trivialized and turned into a joke. To have their remarkable diagrams folded into paper airplanes. Then again, it's hard to think too much about scientists' anxieties when you can giggle over the work of an Australian researcher, awarded the Interdisciplinary Research Ig Nobel for his pioneering "comprehensive survey of human belly button lint." ❖

Annalee Newitz (nobel@techsploitation.com) is a surly media nerd who would rather be Ig than Nobel. Her column also appears in Metro, Silicon Valley's weekly newspaper.

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Pit stop: Martina McGrath, owner of Olive, holds a plate of Tuscan-style chicken-liver pâté with crostini and fig jam — and could that be a pizza in her other hand?

GUARDIAN PHOTO BY RORY McNAMARA

Discography

By Paul Reidinger

It is likely we would agree that Olive does not in any way resemble a conventional pizzeria. For one thing, the menu ranges beyond pizza, and not merely to garlic bread and Greek salad (those staple accompaniments of urban pizza culture) but to such sophisticated treats as Tuscan-style chicken pâté and spicy baked tiger prawns. Try picking up anything like that from your favorite free-delivery-in-a-cardboard-box place.

For another, Olive doesn't look like a pizzeria. A cool tapas spot, maybe, with a bare concrete wall strung with speakers, a taupe color scheme, a huge bar, a line of smallish tables and high chairs, and two secluded, banquette-lined nooks at the front. But then tapas have proved to be social climbers; the humble little bar snacks of Spain have become chic food here. Are pizzas now bound for a similar upmarket glory?

If you like thin-crust pizza, you're going to like Olive's offerings right off. These are disks of dough rolled out toward the limit of what is physically possible, and a good hot oven leaves them cracker-crisp at the edges, though slightly droopy in the middle. But that's just a result of generous toppings.

Your choices on this last point range from the rudimentary (cheese and tomato) to a Wolfgang Puck–like combination of smoked salmon and crème fraîche ($10) — the kind of pizzafied schmear that helped make Spago famous. I found the salmon to be a bit smoky for my taste, but I liked the bianco style of the pie (no tomato sauce), and the luxuriance of the crème fraîche and a generous grating of white cheese did help buffer the fish's bite.

The goat cheese on the prawn, arugula, and goat cheese pie ($10), on the other hand, was too strong for the other ingredients. We did make out a muffled peep of sweetness from the shellfish, but the arugula was very much seen, not heard. Maybe all any of this proves is that pizza doesn't wear fancy pants with much panache; Olive's best pie is the plain old pepperoni ($9), with a spicy tomato sauce, nicely bronzed cheese, and plenty of — though not too many — rounds of good garlicky dry sausage.

Since the pizzas (at eight or so inches in diameter) aren't huge, there's plenty of reason to explore the variety of small plates at the top of the menu. The influences here are chiefly Asian and Mediterranean, with a bit of Americana thrown in — cilantro fries ($5), for instance, with a modestly spicy red-pepper mayonnaise; or a quesadilla ($8) stuffed with baked chicken, sliced into isosceles triangles each with a mezza luna base, and served with salsa and sour cream.

There is a sandwichy element — not at all unpleasant — even to many of the Asian-style dishes. Ahi tuna ($10) is stacked with wonton, wasabi aioli, and ginger slaw (a sesame-soy dipping sauce appears in an accompanying ramekin) so that it resembles a really radical new burger from Jack in the Box. Spinach sautéed Thai-style ($5) is served with bruschetta on the side. And the fabulous Tuscan chicken pâté ($9) arrives with country-bread toast points and fig jam, so some assembly is required — and is well worth the negligible trouble.

One Asian-influenced dish you don't make a sandwich out of: beef satay ($9), strips of grilled meat on skewers, served with a chunky peanut sauce and, at the center of the plate, a mound of rice noodles. "The best satay I've ever had!" averred the hyperbolist, and while I don't know that I would go so emphatically (so hyperbolically?) far, I did find the satay to be impressive.

By the time the question of dessert presents itself, Olive is likely to have heated up considerably. Despite the roughness of the surrounding neighborhood, the crowd is young, urban, affluent, and apt to gather in large, noisy clots. There is no dance floor, but perhaps there should be. There is a warm chocolate cake ($6), quite soufflé-like and, like a soufflé, needing its 20 minutes or so in the oven. The menu should but does not note this fact, and the neatly cylindrical little cake, though good, did strike me as a bit anticlimactic after all that unexpected waiting. A simpler, quicker bread pudding ($6) — cubes of bread baked in a barely sweet syrup, and yet another link to the land of leavening — was as good if not better.

Olive's icon is an olive-green O with an off-center red bull's-eye, like a shred of pimento in a real olive. It is a striking image not least because it suggests the odd, not-quite-on-point relation between the place and its surroundings. Recently I walked from Muni through the Tenderloin to Olive under one of those evening skies you see only in San Francisco at the end of a certain sort of autumn day, when the afternoon's warm baby-blue air has softened to rose and the city's grit seems impossibly trivial. I walked past skulkers and lurkers and one Vietnamese market or restaurant after another until, on the next block, the green O appeared, its red fleck glowing with welcome, like a hearth in the most postindustrial of urban caves — a place where pizza is being discovered, or rediscovered. ❖

Olive. *743 Larkin (at O'Farrell), S.F. (415) 776-9814. Daily, 5:30 p.m.–12:30 a.m. Full bar. American Express, Discover, MasterCard, Visa. Noisy. Wheelchair accessible.*

Without Reservations

And the children shall eat

The American observer finds much to deplore in these strangely tranquil prewar days, but the future is perhaps not as bleak as readers of the morning newspaper might suppose. For there are children among us, and they are bright with life and hope, as children are wont to be, and they know a little something about food — at least if they are in Annie Wong's fifth-grade class at the George Peabody School.

I stopped in one morning last week to find the class, under the nimble guest tutelage of Palio d'Asti executive chef Daniel Scherotter, considering the five basic tastes and how they do and don't go together. The presentation was part of a "Days of Taste" program organized by the American Institute of Wine and Food, and while the betoqued fifth graders clearly had plenty of room to learn about edibles (the only use they could think of for mint was as a flavoring for toothpaste) and were perhaps overfond of the sugar cubes distributed to them — along with pretzels, radicchio, unsweetened chocolate, and pickled ginger, exemplars of the other four tastes — they struck me, on the whole, as surprisingly well informed about gastronomy.

Although the class was predominantly Asian, for instance, a forest of hands shot up eagerly when Scherotter asked if anyone liked chicharrones, the deep-fried pork skins found in Latin American markets. The class also identified seasonality of ingredients as a major factor in deciding what to make for dinner, and cow's milk as an issue for the lactose intolerant.

On the other hand, there was the toothpaste business, and the citing of waffles as a favorite food of spring ("Do you have a waffle tree growing in your garden at home?" Scherotter asked, to general hilarity). And plainly the children did not like the idea of eating monkey brains, or the proposition that controlled decay results in many delicacies, from cheese to ham to kimchee.

"Cheese is rotten milk!" Scherotter proclaimed. "Sorry to spoil your day!"

Actually, it would have taken far more than the airing of dirty laundry about cheese to ruin what turned out to be an appealing mix of pedagogy and fun. And perhaps that was the deeper lesson of Scherotter's appearance. Food is serious business, of course — it is an essential cultural point of reference, and the ways in which it is produced, prepared, and enjoyed matter alike to human health and the health of the wide world around us — but at the same time it is endlessly absorbing and pleasurable. Food is, in fact, the perfect occasion for whispering, giggling, and guffawing, but of course no fifth grader needs to be taught *that* lesson.

Paul Reidinger
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Ducks in a row

One menu had a special section called "Normal Dishes" — or something like that. Place across the street had roasted ducks and chickens and other animals hanging in the window, calling out to me like sirens call sailors. Me and Punk were sailing down San Bruno Ave. looking for something to eat. The Vietnamese sandwich place we'd wanted had been closed on account of Sunday, but I'll tell you what: places to eat were everywhere and, in many cases, open.

I'll tell you what else: We were crazy hungry. You know what a dangerous combination that can be, when you're so hungry and there are so many choices and all of them look so, *so* good from the sidewalk that you wind up sitting down on the curb and crying.... No? You don't know what that's like? What are you — decisive?

Well, lucky for us our decision sort of decided itself, more or less, when we went to look into this Thai joint a few doors down and — neverminding the family of eight at a window table laden with colorfully delicious-looking dishes you could practically smell right through the glass — there was a TV with baseball on in back! This was game four of the Giants–Braves series, one of two do-or-dies the Giants faced. The Yankees having been eliminated the day before, I had a resurgent interest in baseball, so in we went, and down we sat (in back, in front of the TV). Food we ordered.

While the Giants did, as opposed to dying, Punk and me pigged out on egg rolls ($5.95 for six), a beef salad ($5.95), sweet-and-sour pork ($5.95), and fried catfish ($7.95). It was quite a feast, even for two starving-artistical sportsters such as us. In fact, I think there might have been a wee bit of sweet-and-sour stuff left on that one plate, I'm embarrassed to admit. No pork, but still....

Peppers are important too. And pineapples and tomatoes and cucumbers — that was what all went into the sweet-and-sour pork. It was a lot better than I'd expected. I'd never had Thai-style sweet-and-sour stuff before; I'm not a big fan of Chinese sweet-and-sours, but this was really tasty, thanks especially to the pineapples and tomatoes. And pork.

The catfish was my favorite, though. It was big, juicy pieces of boneless fish, breaded and deep-fried — which right there would have been enough, for my money, but then they go ahead and serve it drenched in this wonderful red curry with basil and, and —

Let me change the subject before I hyperventilate. Egg rolls. Thai egg rolls, which are my favorite kind. They had ground chickens in them, plus celery, carrots, silver noodles, and water chestnuts.

And then the other appetizer we had was a salad, yum neua, which consisted of juicy slices of rare beef with red cabbage, cucumber, celery, mint leaves, onion, lemon grass, lime juice, and whatever that Thai seasoning is that tastes to me like essence of barn. What is that? It's why I don't like pad Thai, and it's why I didn't love this dish, in spite of all of the above-mentioned yumminess, and even though it reminded me (speaking of yummy) of that incredible raw beef thing I had at Yummy-Yummy.

Charm-Thai's got a great menu with a lot of ducky reasons to go back (red curry duck, duck noodle soup, and roast duck salad); almost everything's under seven bucks, and what isn't seems special, like that catfish dish, and seafood combo stuff.

I'd love to be able to tell you something about the atmosphere, but I can't because I was too engrossed in the do-or-die baseball game to notice much else. So, atmospherically, you've got the Giants on TV, and if they don't win the season is over, but they do win. It's that kind of a place. It's a great place.

Game five (in Atlanta — Giants did, Braves died, hooray!) I watched at home, but I had to take my little TV outside and wedge the antenna between a bag of charcoal and the chimney, because that's the only way I could get any kind of reception. And now, so long as I've got a moment, I want to say a thing about the Atlanta Braves' braindrained zombie fans and their tomahawk chop chant thing: You suck. Cut it out. You give insensitive politically-incorrect native-American-dissing team lovers a bad name, and I hope you all have long and torturous off-seasons with your sorry-ass Falcons. I almost couldn't even watch the game because of you and your incessantly stupid (and offensive) *oh oh oh, oh oh oh* shit. Not to mention the big red foam chop-chop hatchets, which scared the shit out of my chickens. ❖

Charm-Thai. *2546 San Bruno (at Felton), S.F. (415) 467-3111. Daily, 11 a.m.–3 p.m.; 5–9:30 p.m. Takeout available. Beer and wine. MasterCard, Visa. Wheelchair accessible.*

Dan Leone is the author of Eat This, San Francisco *(Sasquatch Books), a collection of Cheap Eats restaurant reviews, and* The Meaning of Lunch *(Mammoth Books).*

Eat here now

The *Bay Guardian* welcomes you to our dining section, a detailed list by neighborhood of some great places to grab a bite, hang out with friends, or impress the ones you love with thorough knowledge of this delectable city. These listings are compiled from previous restaurant reviews and Best of the Bay and Insider's Guide selections.

The skinny Restaurants are reviewed by Dan Leone (D.L.), Paul Reidinger (P.R.), Derk Richardson (D.R.), Stephanie Rosenbaum (S.R.), Eric Stephan (E.S.), Miriam Wolf (M.W.), or staff. All area codes are 415 and all restaurants are wheelchair accessible, except where noted.

Deciphering the codes Meals served are indicated by B (breakfast), BR (Saturday and/or Sunday brunch), L (lunch), and D (dinner); credit cards accepted are indicated by AE (American Express), DC (Diners Club), DISC (Discover), MC (MasterCard), and V (Visa).

Price range
¢ less than $7 per entrée
$ $7–$12
$$ $13–$20
$$$ more than $20

Critic's choice

Limón can get noisy, but the Peruvian-fusion, nuevo Latino cooking is worth suffering for. Many splendid sauces, with roast chicken for non–spice freaks. (P.R., 9/02) 3316 17th St. (at Mission), S.F. 252-0918. Peruvian/Nuevo Latino, L/D, $$, MC/V.

Recently reviewed

Bamboo Village serves excellent Indonesian food in a comfortably modest setting for not much money. Takeout orders can slow the kitchen down considerably. (P.R., 9/02) 3015 Geary (at Blake), S.F. 751-8006. Indonesian, L/D, ¢, MC/V.

Eldos is a cross between a brew pub and a taquería, with a few standard American items thrown in. Fabulous chicken posole. (P.R., 9/02) 1326 Ninth Ave. (at Irving), S.F. 564-0425. Mexican/Brew pub, L/D, $, AE/DC/MC/V.

Paisley's used to be Carta, and it's still quite Carta-esque, with its attractive mix of Mediterranean-influenced small and big plates. (P.R., 8/02) 1772 Market (at Octavia), S.F. 863-3516. Mediterranean, $$, L/D, AE/DC/DS/MC/V.

On the cheap: burritos

Pancho Villa The best word for this 16th Street taquería is *big*, from the large space to the jumbo-size burritos to the grand dinner plates of grilled shrimp. The only small thing is the price. (Staff) 3071 16th St. (at Valencia), S.F. 864-8840. Mexican, BR/L/D, ¢.

Taquería Can-Cun serves up one of the best veggie burritos in town — delicious, juicy, and huge. (Staff) 2288 Mission (at 19th St.), S.F. 252-9560; 1003 Market (at Sixth St.), S.F. 864-6773. Mexican, L/D, ¢.

Taqueria El Potrillo serves one of the best chicken burritos in town, if not *the* best. You can get your bird grilled or barbecued, or have steak instead, or tacos. Excellent salsas and aguas frescas, and warmer weather than practically anywhere else in town. (P.R., 2/02) 300A Bayshore Blvd. (at Flower), S.F. 642-1612. Mexican, B/L/D, ¢, cash only.

Featured neighborhood: Civic Center, Tenderloin

There's more to the area around City Hall than City Hall, though sometimes it is hard to notice anything other than that gilded dome. There's cheap, there's ethnic, there's vegetarian — in various permutations — and there's also plenty of fancy, if you're into that.

Ananda Fuara serves a distinctly Indian-influenced vegetarian menu in the sort of calm surroundings that are increasingly the exception to the rule. (P.R., 2/00) 1298 Market (at Ninth St.), S.F. 621-1994. Vegetarian, L/D, ¢, cash only.

Canto do Brasil The draw here is lusty yeoman cooking, Brazilian style, at beguilingly low prices. The tropically cerulean interior design enhances the illusion of sitting at a beach café. (P.R., 10/98) 41 Franklin (at Oak), S.F. 626-8727. Brazilian, L/D, $, MC/V.

Gyro King has that Istanbul feeling: lots of kebabs and gyros, hummus, dolma, eggplant salad, and of course baklava fistikli for dessert. It's all cheap, and it makes for a good, quick Civic Center lunch. (P.R., 2/02) 25 Grove (at Larkin), S.F. 621-8313. Turkish/Mediterranean, B/L/D, ¢, MC/V.

Indigo serves up good California cuisine in a pleasantly stylish setting. A great pre-symphony choice. (S.R., 8/97) 687 McAllister (at Gough), S.F. 673-9353. California, D, $$, AE/MC/V.

Jardinière combines an aggressively elegant Pat Kuleto design with the calm confidence of Traci Des Jardins's cooking. The best dishes are unforgettable. (P.R., 11/98) 300 Grove (at Franklin), S.F. 861-5555. California, D, $$$, AE/DC/DISC/MC/V.

Max's Opera Cafe Huge food is the theme here, from softball-size matzo balls to towering desserts. Your basic Jewish deli. (Staff) 601 Van Ness (at Golden Gate), S.F. 771-7300. American, L/D, $, AE/DC/DISC/MC/V.

Millennium Finally, a restaurant where you can toast your vegan friends in style. The organic, low-fat, and animal-free treats will please both veggies and omnivores alike. (Staff) 246 McAllister (at Larkin), S.F. 487-9800. Vegetarian, D, $$, DC/MC/V.

Pagolac For $10.95 a person you and two or more of your favorite beef eaters can dive into Pagolac's specialty: seven-flavor beef. Less carnivorous types can try the cold spring rolls, shrimp on sugarcane, or lemongrass tofu. (S.R., 1/97) 655 Larkin (at Ellis), S.F. 776-3234. Vietnamese, L/D, ¢.

paul K offers an eastern Mediterranean menu as good as any in town. The menu accelerates smoothly all the way to dessert, where a cardamom fritter casts new light on our old friend the doughnut. (P.R, 4/00) 199 Gough (at Oak), S.F. 552-7132. Mediterranean, D, $$, AE/DC/MC/V.

Piyassa melts Turkish, French, and North African culinary influences into a distinctive metropolitan style. The simple sautéed fish of the day tells you all you need to know about what the kitchen can do. Attentive service. (P.R., 2/02) 1686 Market (at Gough), S.F. 864-3700. Turkish/French, D, $$, MC/V.

Stars subtly recombines old elements with new. The long bar is still there, but the mood is more stylishly democratic than before. So is the food: the menu achieves vivid effects with nimbleness and restraint. (P.R., 4/00) 55 Golden Gate (at Van Ness) S.F. 861-STARS. California, L/D, $$, AE/DC/MC/V.

Tavern on the Tenderloin gives students at the California Culinary Academy a chance to serve real, paying customers, and for the most part they're up to the challenge. The kitchen handles the more difficult cases, such as fish, with considerable skill and some art. (P.R., 7/99) 635 Polk (at Turk), S.F. California, L/D, $, AE/MC/V.

Continued on page 42

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Eat Here Now

From page 41

Downtown, Embarcadero

Campton Place is at once spacious and cozy — there is no more comfortable dining room in the city — and chef Laurent Manrique's food is a sequence of small masterpieces in which rich ingredients are deployed with elegant restraint. One of the great places to go with parents. (P.R., 7/02) 340 Stockton (at Campton Pl.), S.F. 955-5555. French,$$$, AE/CB/DC/MC/V.

Gary Danko is an exercise in symmetries, with food, ambience, and service in a fine balance. Danko's California cooking is distinctive, but the real closer is the cheese cart, laden with the exquisite and the rare. (P.R., 2/02) 800 North Point (at Hyde), S.F. 749-2060. California, D, $$$, AE/DC/DISC/MC/V.

Grand Cafe now serves the French-modern food of Paul Arenstam (late of Belon), and it's full of nice little touches: sauce gribiche on asparagus, for example. Lots of seafood, including plates of fruits de mer. The setting remains splendid. (P.R., 6/02) 501 Geary (at Taylor), S.F. 292-0101. French,$$$, B/BR/L/D, AE/MC/V.

Jeanty at Jack's introduces Philippe Jeanty's earthy French cooking into the vertiginous old Jack's space, and the result is leisurely fabulousness, at least at dinnertime. At lunch, the pace is more harried, the prices too high. (P.R., 4/02) 615 Sacramento (at Montgomery), S.F. 693-0941. French,L/D/ $$$, AE/MC/V.

Mc2 combines a strikingly warm, postmodern design — glass, brick, stainless steel — with a New American menu whose prices have been sharply cut and whose large plate–small plate design encourages sharing. And you can still get tarte flambée, the pizza of Alsace. (P.R., 3/02) 470 Pacific (at Montgomery), S.F. 956-0666. New American,L/D, $$, AE/DC/MC/V.

North Beach, Chinatown

Black Cat has been reborn as a kind of French bistro, consecrated to the beat poets. Service and food are uneven, but the best dishes are exceptional. (P.R., 1/01) 501 Broadway (at Kearny), S.F. 981-2233. Eclectic,L/D, $$, AE/DC/MC/V.

Gondola captures the varied flavors of Venice and the Veneto in charmingly low-key style. The main theme is the classic one of simplicity, while service strikes just the right balance between efficiency and warmth. (P.R., 2/01) 15 Columbus (at Montgomery), S.F. 956-5528. Italian, L/D, $, MC/V.

Pena Pacha Mama offers organic Bolivian cuisine as well as weekly performances of Andean song and dance. Dine on crusted lamb and yucca frita while watching a genuine flamenco performance in this intimate setting. (Charlie Russo, 7/01), 1630 Powell (at Green), S.F. 646-0018. Bolivian, BR/D, $$, AE/MC/V.

Rico's touts its salsas, and they are good, but so is almost everything else on the mainstream Mexican menu. (P.R., 9/01) 943 Columbus (at Lombard), S.F. 928-5404. Mexican,L/D, ¢, AE/MC/V.

SoMa

Buzz 9 Café is snugly stylish (calm green walls, votive candles), and the first-rate California menu has a glory-days, 1980s whiff. (P.R., 5/01) 139 Eighth St. (at Minna), S.F. 255-8783. California, L/D, $$, AE/MC/V.

Chez Spencer brings Laurent Katgely's precise French cooking into the rustic-industrial urban cathedral that once housed Citizen Cake. Get something from the wood-burning oven. (P.R., 7/02) 82 14th St. (at Folsom) S.F. 864-2191. French,BR/L/D, $$, MC/V.

Fly Trap Restaurant captures a bit of that old-time San Francisco feel, from the intricate plaster ceiling to the straightforward menu: celery Victor, grilled salmon filet with beurre blanc. A good lunchtime spot. (P.R., 1/02) 606 Folsom (at Second St.), S.F. 243-0580. American,L/D, $$, AE/DC/MC/V.

Hotel Utah Saloon brings Joanna Karlinsky's fresh, casual California cooking to a landmark venue for live indie music. Practically everything is house-made, and the chocolate chip cookies are big enough to play Frisbee with. (P.R., 4/02) 500 Fourth St. (at Bryant), S.F. 563-6300. California, L/D, $, MC/V.

Nob Hill, Russian Hill

Alborz looks more like a hotel restaurant than a den of Persian cuisine, but there are flavors here — of barberry and dried lime, among others — you won't easily find elsewhere. (P.R., 8/02) 1245 Van Ness (at Sutter), S.F. 440-4321. Persian,L/D, $, MC/V.

East Coast West Delicatessen doesn't look like a New York deli (too much space, air, light), but the huge, fattily satisfying Reubens, platters of meat loaf, black-and-white cookies, and all the other standards compare commendably to their East Coast cousins. (P.R., 11/01) 1725 Polk (at Clay), S.F. 563-3542. Deli, BR/L/D, $, MC/V.

The Grubstake might look like your typical Polk Gulch diner — sandwiches and burgers, open very late — but the kitchen also turns out some good mom-style Portuguese dishes, replete with olives, salt cod, and linguiça. If you crave caldo verde at 3 a.m., this is the place. (P.R., 5/02) 1525 Pine (at Polk), S.F. 673-8268. Portuguese/American,B/L/D, ¢, cash only.

Le Petit Robert offers classy French cooking as a wealth of small plates, along with a few larger ones, in a setting that's at once spacious and warm. Not cheap, but good value. (P.R., 11/01) 2300 Polk (at Green), S.F. 922-8100. French,L/D, $$, MC/V.

Hayes Valley

Destino reweaves traditional Peruvian flavors into a tapestry of extraordinary vividness and style, and the storefront interior has been given a golden glow that would have satisfied the most restless conquistador. (P.R., 6/00) 1815 Market (at Guerrero), S.F. 552-4451. Peruvian, D, $$, MC/V.

Frjtz serves first-rate Belgian fries, beer, crepes, and sandwiches in an art-house atmosphere. If the noise overwhelms, take refuge in the lovely rear garden. (P.R., 12/01) 579 Hayes (at Laguna), S.F. 864-7654; also at Ghirardelli Sq., S.F. 928-3886. Belgian, B/L/D, $, AE/CB/DC/DISC/MC/V.

Hayes Street Grill still offers a workable formula: the best fish, prepared with conservative expertise and offered with a choice of sauce and excellent pommes frites. An old, reliable friend. (P.R., 4/99) 320 Hayes (at Franklin), S.F. 863-5545. Seafood,L/D, $$, AE/DC/DISC/MC/V.

Castro, Noe Valley, Glen Park

China Pepper mixes little touches of Burma (samosas, for example) into its Chinese menu; soups are good, and the cheerful shabbiness is a sweet remnant of boho Noe Valley. (P.R., 2/02) 1689 Church (at Valley), S.F. 648-8484. Chinese/Burmese,L/D, ¢, MC/V.

Home sounds homey, and it is, at least foodwise: first-rate pot roast, macaroni and cheese, broccoli with white cheddar cheese sauce; the occasional dressier dish. The crowd has a strong clubland look. (P.R., 2/02) 2100 Market (at Church), S.F. 503-0333. New Ameican,D, $, AE/MC/V.

Incanto sets the bar a bit higher for neighborhood Italian restaurants. Gorgeous stonework, a chapel-like wine room, and skillful cooking that ranges confidently from pastas to braised lamb shanks. (P.R., 7/02) 1550 Church (at Duncan), S.F. 641-4500. Italian, D, $$, MC/V.

Yianni's brings a bit of Greek sunshine to outer Church Street. All the standards — saganaki and pastitsio, among others — are here, as well as "Greek" pizzas and fries. (P.R., 5/02) 1708 Church (at 29th St.), S.F. 647-3200. Greek,BR/D, $$, MC/V.

Haight, Cole Valley, Western Addition

Julia bears the (first) name of its founder and chef, Julia McClaskey, and the stylish, substantial New American food will be familiar to those who enjoyed McClaskey's work at Dine and Universal Cafe. First courses are large; three of them make up a nice tasting menu. (P.R., 7/02) 2101 Sutter (at Steiner), S.F. 441-2101. New American,D, $$$, AE/MC/V.

Metro Cafe brings the earthy chic of Paris's 11th arrondissement to the Lower Haight, prix fixe and all. (P.R., 10/00) 311 Divisadero (at Oak), S.F. 552-0903. French,B/BR/L/D, $, MC/V.

Sawa doesn't stint on spices or portion sizes. The platters are so full of Eritrean food as to have a kind of topography. (P.R., 4/01) 559 Divisadero (at Hayes), S.F. 614-0580. Eritrean, L/D, $, MC/V.

Mission, Bernal Heights, Potrero Hill

Alma means "soul," and that's what chef-owner Johnny Alamilla brings to his "nuevo Latino"

menu. From feijoada to seviche to black cod roasted in a banana leaf, the food is unforgettable. (P.R., 10/01) [illegible]alencia (at 22nd St.), S.F. 401-8959. N[illegible]o, D, $$, MC/V.
Bistro E Euro[illegible] [illegible]y the only place in town where [illegible]e the culinary flourishes of th[illegible]Sanderers, the Gypsies, [illegible]ives, Roma. A singu- [illegible]4901 Mission (at [illegible]ngarian/GypsyBR/ [illegible]gled urban nerves with [illegible]les, louvered bistro tables, a [illegible]nist paint scheme — and moderately priced Spanish food. (P.R., 10/00) 1499 Valencia (at 26th St.), S.F. 643-3160. Spanish, D, $, AE/DC/MC/V.
Chez Papa Bistrot sits like a beret atop Potrero Hill. The food is good, the staff's French accents authentic, the crowd a lively cross-section, but the place needs a few more scuffs and quirks before it can start feeling real. (P.R., 7/02) 1401 18th St. (at Missouri), S.F. 824-8210. French, BR/L/D, $$, AE/MC/V.
Lorca serves some of the best and most innovative Spanish food in the city. The mutedly elegant setting combines the best of old and new worlds. Iffy desserts. (P.R., 4/02) 3200 24th St. (at South Van Ness), S.F. 550-7510. SpanishD, $$, MC/V.
Lotus Garden offers a bowl of pho so huge and so spicy that you'll be left weeping — with joy. The rest of the menu is equally satisfying. (P.R., 6/01) 3452 Mission (at 30th), S.F. 642-1987. VietnameseL/D, $, AE/DISC/MC/V.
La Luna gives its fine "nuevo Latino" cuisine a distinctly Argentine spin. The parrillada (for two) is more than enough to sate even incorrigible carnivores, and the Mediterranean-blue color scheme is agreeably muted. (P.R., 7/02) 3126 24th St. (at Shotwell), S.F. 282-7110. Nuevo Latino, D, $$, MC/V.
Panchita's No. 3 plays a much needed role, as a kind of Salvadoran-Mexican bistro or taverna. The food is straightforward and strong and presented with just a bit of flair; the setting shows small touches of elegance. (P.R., 8/02) 3115 22nd St. (at Capp), S.F. 821-6660. Salvadoran/MexicanL/D, $, MC/V.
The Window looks like an art gallery hung with Diebenkorns, and the lovely mélange of Southeast Asian dishes is reassuringly inexpensive. (P.R., 7/01) 211 Valencia (at Duboce), S.F. 626-7750. Southeast AsianL/D, ¢, AE/DC/MC/V.

Marina, Pacific Heights

Bistro Yoffi offers a homey California menu in a paradise of potted plants. Splendid al fresco dining (under heat lamps) in the rear. (P.R., 8/01) 2231 Chestnut (at Pierce), S.F. 885-5133. California, L/D, $$, MC/V.
Chaz doesn't look like much inside, but the display kitchen at the rear is where you're likely to see chef-owner Charles Solomon going to town. Masa's-style food at less than half the price. (P.R., 3/01) 3347 Fillmore (at Chestnut), S.F. 928-1211. California/FrenchD, $$, AE/MC/V.
Kiss is tiny, industrial, not particularly Anglophonic — and serves some of the best sushi in the city. Warning: the very best stuff (from the specials menu) can be very pricey. (P.R., 10/01) 1700 Laguna (at Sutter), S.F. 474-2866. JapaneseD, $$$, MC/V.
Sociale serves first-rate Cal-Ital food in bewitching surroundings — a heated courtyard, a beautifully upholstered interior — that will remind you of some hidden square in some city of Mediterranean Europe. (P.R., 10/01) 3665 Sacramento (at Locust), S.F. 921-3200. MediterraneanL/D, $$, AE/DC/DISC/MC/V.
Whiz Wit means meat and cheese, as in Philly cheese steaks. If you can deal with that, you'll love this place. Lighter options, too. (P.R., 8/01) 1979 Union (at Buchanan, inside the Blue Light), S.F. 923-0444. AmericanL/D, ¢, MC/V.

Sunset

Cafe for All Seasons reflects the friendly vibrancy of its West Portal neighborhood. The California comfort food doesn't set off fireworks, but it's reliably good and fresh. (P.R., 5/00) 150 West Portal (at Vicente), S.F. 665-0900. California, L/D, $$, AE/MC/V.
Ichi-ban Kan Cafe serves sushi, sandwiches, burgers, teriyaki, an all-you-can-eat buffet — are you getting the picture? The winning neighborhood tone is reminiscent of Mayberry, R.F.D. (P.R., 9/01) 1500 Irving (at 16th Ave.), S.F. 566-1696. Japanese/AmericanL/D, $, AE/DC/DISC/MC/V.
Joubert's cooks up a mostly vegan, all-vegetarian menu that's an intriguing mix of South

the blender

1. Kam's Place, Davie Street, Vancouver, B.C.
2. Okanagan Spring Lager
3. Tea at the Empress Hotel, Victoria, B.C.
4. Fraser River sockeye salmon, Granville Island market, Vancouver
5. Molson Canadian Lager, draft, Capone's, Yaletown, Vancouver

African, Indian, and Asian influences, and certainly worth a trip out to the beach. (S.R., 8/96) 4115 Judah (at 46th Ave.), S.F. 753-5448. Vegetarian,D, $$, AE/MC/V.

Richmond

Aziza shimmers with Moroccan grace, from the pewter ewer and basin that circulates for the washing of hands to the profusion of preserved Meyer lemons in the splendid cooking. (P.R., 12/01) 5800 Geary (at 22nd Ave.), S.F. 752-2222. Moroccan,D, $$, AE/MC/V.
Q rocks, both American-diner-food-wise and noisy-music-wise. Servings of such gratifyingly tasty dishes as barbecued ribs, fish tacos, and rosemary croquettes are huge. (P.R., 11/01) 225 Clement (at Third Ave.), S.F. 752-2298. American,BR/L/D, $, MC/V.
Straits Cafe has a slightly campy faux-tropical decor, but its Singaporean menu is a kaleidoscope of mingled satisfactions; masterful deployment of unusual ingredients all the way to a dessert of rice pudding in palm sugar syrup. (P.R., 8/99) 3300 Geary (at Parker), S.F. 668-1783. SingaporeanL/D, $, AE/DC/MC/V.
Twilight Cafe and Deli is a bit of an oldster, having opened in 1980, but the Middle Eastern menu is full of delights, from falafel and hummus to foul muddamas, a cumin-scented fava bean stew. A fabulous mural on one wall relieves the standard deli dreariness. (P.R., 6/02) 2600 McAllister (at Stanyan), S.F. 386-6115. Middle EasternB/L/D, ¢, MC/V.

Bayview, Hunters Point, and south

Cafe Lola serves a great burger, with a beautiful view across the water to Oakland. Good fries, too, and all-around good juju. (D.L., 3/02) 702 Innes (at Earl), S.F. 282-8091. American,BR/L, ¢.
JoAnn's Cafe and Pantry has gotten some word-of-mouth recommendations as a dive, but it serves upscale breakfasts with decidedly non-dive sides like low-fat chicken basil sausage, bagels, and homemade muffins and scones. (D.L., 12/97) 1131 El Camino Real, South S.F. (650) 872-2810. American,B/L, $.
The Old Clam House really is old — it's been in the same location since the Civil War — but the seafood preparations are fresh, in an old-fashioned way. Matchless cioppino. Sports types cluster at the bar, under the shadow of a halved, mounted Jaguar E-type. (P.R., 4/02) 299 Bayshore (at Oakdale), S.F. 826-4880. Seafood, L/D, $$, MC/V.
Peking Wok is a great Chinese dive in Bayview, right smack on the way to Candlestick. Not counting the 18 special combos for $3.25–$4.50, there are 109 items on the Peking Wok menu. At least 101 of them are under five bucks. (D.L., 1/99) 4920 Third St. (at Palou), S.F. 822-1818. ChineseL/D, ¢.
Soo Fong features good inexpensive Chinese food. For the heat-seeking diner, its fiery Szechuan specialties will hit the spot. Nice chow fun and other noodle dishes, too. (Staff) Bayview Plaza, 3801 Third St. (at Evans), S.F. 285-2828. ChineseL/D, ¢.
Young's Cafe A restaurant full of cheap, big, decent Chinese food, Young's serves up 15 rice dishes, most of them $2.95, and 64 other standard Chinese things. Only four of those are more than five bucks. (D.L., 12/97) 732 22nd St. (at Third St.) S.F. 285-6046. ChineseL/D, ¢.

Berkeley, Emeryville, and north

Aegean Grill grills lamb like nobody's business, and serves the rest of its Turkish-influenced Middle Eastern menu in a serene and elegant setting. (D.R., 6/01) 1403 Solano (at Carmel), Albany. (510) 559-9988. Middle EasternD, $$, MC/V.

Continued on page 44

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Eat Here Now

From page 43

A La Carte features Nathan and Katherine Cheng's notion of home-cooked meals, ranging from such Creole-inspired fare as chicken and andouille sausage gumbo to macaroni and cheese. (D.R., 1/99) 1453 Dwight (at S[illegible] to), Berk. (510) 548-2322. Creole,L/D, Bathroom not wheelchair access[illegible]
Bobby's Backdoor Cajun BBQ [illegible] best and cheapest barbecue [illegible] (D.L., 1/99) 12891 San Pab[illegible] 232-9299. Barbecue,L/D, ¢.
Buttercup Cocina tours the cuisines of Spanish-speaking America. Lots of tapas and tropical flourishes, at moderate prices in a welcoming space. (D.R., 1/01) 3201 College (at Alcatraz), Berk. (510) 652-3466. Mexican/Latin American,L/D, $, DC/MC/V.
Café Tululah makes a strong bid for the weekend brunch trade with special scrambles, eggs Benedict, and an unusual corned beef hash. (D.R., 4/99) 2512 San Pablo (near Dwight), Berk. (510) 548-4697. Café/California,BR/L, ¢.
Christopher's Café on Solano Stylishly executed fusion cuisine. Almost every unusual combination works, with generous helpings smoothly delivered in beautiful presentations. (D.R., 4/99) 1501A Solano (at Curtis), Albany. (510) 525-1668. Fusion,L/D, $$, AE/MC/V.
Clay Pot Seafood House specialties include steaming clay pots full of fascinating broths and such ingredients as meat balls, Chinese sausage, and whole fish. (D.R., 2/99) 809 San Pablo (near Solano), Albany. (510) 559-8976. Chinese,L/D, $, DISC/MC/V.
Lalime's is a long-standing institution in East Bay haute cuisine culture, but there's nothing institutional about the attentive service or the creative and gorgeous dishes. (D.R., 4/00) 1329 Gilman (at Peralta), Berk. (510) 527-9838. French/Mediterranean,D, $$, AE/DC/MC/V.
Rivoli is a near perfect balance of the neighborhood eatery and the eclectic California cuisine destination restaurant. (Staff) 1539 Solano (between Neilson and Peralta), Berk. (510) 526-2542. California, D, $, AE/DISC/MC/V.
Voulez-Vous distinguishes itself with its airy Parisian-café setting and a diverse array of beautifully presented crepes and tarts. (D.R., 2/99) 2930 College (near Ashby), Berk. (510) 548-4708. French,L/D, ¢–$, AE/DC/DISC/MC/V.

Oakland and Alameda

Arizmendi is a worker-owned bakery where bread rolls out in seemingly infinite varieties — potato, Asiago, sesame-sunflower. (D.R., 1/99) 3265 Lakeshore (at Mandana), Oakl. (510) 268-8849. Bakery,B/L/D, ¢. Not wheelchair accessible.
Gerardo's Mexican Restaurant offers all the expected taqueria fare. But a main reason to visit is to pick up a dozen of Maria's wonderfully down-home chicken or pork tamales. (D.R., 3/99) 3811 MacArthur (near 35th Ave.), Oakl. (510) 531-5255. Mexican,B/L/D, ¢–$.
Giglio isn't fancy, but its pastas and salads are solid, and the occasional veal dish shines. Comfy trattoria feel. (P.R., 6/02) 5427 College (at Kales), Oakl. (510) 594-0798. Italian, L/D, $, AE/MC/V. Not wheelchair accessible.
Kandahar Chef-owner Daud Zaheer invests his Afghan lamb, chicken, and vegetarian dishes with big-time love and attention and presents them beautifully at bargain prices. (D.R., 11/99) 2118 Mount Diablo Blvd. (at Pacheco), Concord. (925) 676-2243. Afghan,L/D, $, AE/MC/V.
Ninna You'll find steaks, duck breast, and pork loin on the same menu as chicken in yellow curry, as well as such intriguing and successful fusions as penne pasta "pad Thai" style and veal "Ithaila." (D.R., 2/00) 4066 Piedmont (between 40th and 41st Sts.), Oakl. (510) 601-6441. Thai fusion, L/D, $–$$, MC/V.
Restaurante Doña Tomás offers upscale versions of enchiladas and carnitas, as well as tantalizing chicken-lime-cilantro soup and bountiful pozole. (D.R., 10/99) 5004 Telegraph (near 51st St.), Oakl. (510) 450-0522. Mexican,BR/D, $, AE/MC/V.
Taquería Ramiro and Sons typically has customers lined up to the door for (mostly take-out) burritos and tacos and quesadillas. The menu nods to contemporary tastes with black beans and spinach or tomato tortilla options. (D.R., 12/99) 2321 Alameda (at Park), Alameda. (510) 523-5071. Mexican,L/D, ¢, no credit cards. ❖

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documentary

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the mix

1. Missy Elliott, "Work It"
2. *Sleepaway Camp* DVD box set
3. Bob Dylan covering "Brown Sugar," Greek Theatre, Berkeley
4. *Where the Boys Are '84*
5. Runway dancer gyrating with dueling flashlights to "Sweet Dreams (Are Made of This)," AsiaSF

Guns 'n' ammo

With *Bowling for Columbine,* Michael Moore hits a moving target. Four critics examine the trajectory.



What are you afraid of?: Michael Moore takes a road trip across a trigger-happy, fear-crazed nation in his new film.

On location

Thirty thousand gun deaths a year, an international "anti-terror" campaign that has even our allies quivering, and a sniper headed toward a freeway near you. Clearly, the enemy is us. What Michael Moore really wants to find out in *Bowling for Columbine* is who the hell are *we*?

I've been wondering the very same thing myself. I write this from Canada, where Moore did a lot of thinking for *Bowling for Columbine* — a film that attempts to unravel why, exactly, America is so very homicidal. Canadians, who own just as many arms as the U.S.'s scared citizens, don't go around killing one another, Moore discovers. True, the context *is* different. Below my hotel window 2,000 of the queen's loyal subjects spend their lunch hour walking miles of city to get a quick wave from her majesty. (Page-one news: The queen has got her game face on to drop the ceremonial puck during a hockey game.) In Canada, heads are being scratched raw over the U.S.'s latest campaign of terror "against" terror. While the unclassifiable "we" fear the unknowable "them," the rest of the world is afraid of an irrational "us."

Yet in Moore's world, it's the oddball exceptions that prove the rule. What's so powerful about Moore's new film, a truly intelligent departure from the somber stranglehold of the Sept. 11 era on the topic of What's Wrong with America, is what's so powerful about all of Moore's films: his use of location, the comic mise-en-scène that one couldn't dream up in a studio setting, the "reality" of our reality that is truly too strange for words. He doesn't have to generalize, he specifies. He interviews a concerned citizen in or near Littleton, Co., in front of a Lockheed Martin missile, about the tragic school shooting at Columbine High. The man is a P.R. flack for the arms manufacturer, and he tells Moore the company is doing its part to help: it's offering anger management training for kids in the area. Does the U.S. government need anger management training? Is there a contradic-

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Eye to I

I have always hated the use of the "I" in most narratives. Blame "new journalism" or a culture composed of cults of personality, but it seems as if that cursed pronoun now hovers over nonfiction like some type of first-person pox. Even those hired to transmit hard facts and figures are too busy gazing inward at their reactions to be bothered. A major event is now merely grist for the author's visceral voyeurism mill; pay close, close attention to nothing but the person behind the curtain. What happened to the art of being an eloquent spectator?

If few can pull off the mixture of the personal and the professional in the realm of the written word, even fewer can make self-indulgence palatable in filmmaking. For every Ross McElwee, there are a dozen spotlight hogs convinced their every on-screen bowel movement sheds light on the human condition. Cine journalism is an elusive art as it is, straining to make sure the 24-frames-a-second (or digitized) truth is well lit and within the mic's range. When those capturing the moment start inserting themselves in front of the lens, it becomes painfully obvious where objectivity stops and egotism starts.

Two documentarians have managed to walk that fine line between righteousness and self-righteousness continually, "starring" in their own productions and somehow beating the curse of the self at its own game. There's Nick Broomfield, bent on making works as much about their own construction as their central subjects' eventual destructions. When Broomfield insinuates himself into the frame, the meta-ness of it all starts bleeding into the fabric: his walking into the wrong room, getting lost on the way to a location, recording a phone conversation in which he's told the film we are watching won't be financed are all conscious directorial decisions. It's vérité filmmaking about, well, vérité filmmaking.

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Toy guns

I should be working on the novel, or at least put the beer bottles in the recycling bin before they take over the whole apartment. But I'm too busy trying to prevent a team of Terrorists from planting a bomb to deal with anything else. I'm a Counter-Terrorist.

Right now I need to buy a Colt M4A1 carbine assault rifle, but if I'm a little short on cash, I'll settle for a MP5 submachine gun. It's not gun collecting that I'm addicted to. My preferred form of junk is the greatest PC game, like, ever, called Counter-Strike. Since 1998 it has offered millions of players around the world a chance to get together and happily indulge in the guiltiest pleasure of all: the joy of blowing each other away in a bloodless, never-ending battle.

Aside from allowing me to get a handle on various firearms, my Counter-Strike affair has made me realize that all games of the point-and-kill variety offer not only cheap thrills but also complicated moral quagmires. Which is why *Bowling for Columbine*'s side-stepping of the video game issue might be considered a minor disappointment. Michael Moore lays out America's media-fed culture of fear and how it creates scapegoats while ignoring where real social problems stem from — i.e., the corporate and political sectors. Doing so, Moore is savvy enough to quote from the comic book racism of *The Omega Man*, to expose Dick Clark as a dickhead, and to rescue the scary-hilarious "Sound-O-Power" toy gun commercial from the detritus of history.

After all, violent video games took the fall for Columbine as much as Marilyn Manson did. Moore allows the latter to defend himself in *Bowling for Columbine*. Can't someone stand up for America's proud tradition of gun-crazy video games?

It's too bad Ronald Reagan is out of the loop. Back in the '80s, even as the

Continued on page 47

Bigger picture

The last time I spoke with Michael Moore, while he was on the road promoting *The Big One,* he told me that despite the serious politics of the film, the only things interviewers wanted to know were had he ever met Roger and how fares the Bunny Lady. That, Moore says, has changed. Not because his films have — from the first frame there's no mistaking who made *Bowling for Columbine* — rather it's the mood and context of the country's mainstream that has changed. Critics seem less able to ignore the message at the heart of this picture — try though they may.

Bay Guardian: *Did* Bowling for Columbine *start as a gun-control movie?*

Michael Moore: As soon as I started down that road, I realized I had to be honest with myself: Mike, would you go see a movie about gun control? We know there's a gun problem! You'd just be following into the same trap of all the other journalists who do the "who, what, where, when, and how," but they don't do the "why." So why not do the "why"? Why are we so violent? We're not any worse than the Germans are, the Swiss, or whoever. Yet we do this to each other, and then we do it around the world.

BG: *Did you know "why" before you started the film?*

MM: It came out in the process. I got slapped up pretty bad when I went to Canada. I went there with a basic liberal notion: if we only got rid of the guns, we'd get rid of the problem, our American mental problem. But I go there and I find out they didn't get rid of the guns. I thought a lot about this culture of fear, about how the media manipulates us, how politicians manipulate us. It's why conservatives usually win: law and order, bigger military. They appeal to the most basic instinct in us as humans, our self-preservation. We'll always vote for anybody who's going to promise to protect us. But sometimes they need to create the illusion there's a greater threat than

Continued on page 47

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On location

From page 45

tion in this arms company, which ships gigantic missiles through the city's highways, helping children learn this kind emotional deterrence? No, the man offers, earnestly: The United States doesn't use these arms for acts of aggression, only in defense. The room in which the missile is placed offers its own comic counterpoint in a sign that reads: "This room must remain foreign object free."

I mean, after all this time, *Who lets this guy in?* The camera rolls as Moore makes pit stops that turn into filmmaking coups: James Nichols, brother of Terry Nichols, demonstrating homegrown paranoia, classic corn-fed antistatism, Second Amendment pride, and his potholed perspective on world history ("What about Gandhi?" Moore asks Nichols, who answers that he's never heard of him). He hits the city of Toronto, where urbanites can't even be frightened into locking their doors ("Thanks for not killing me!" Moore tells a man in an "I ♥ N.Y." T-shirt after barging into his home without knocking). He travels from Michigan (malls and militia groups) to Denver (to speak with a thoughtful Marilyn Manson, whose take on school shootings — that the United States perpetrates real violence but wants to legislate only about fantasy violence — Moore adopts as his major through-line) and back again.

By the time the interviews are over, those catch-phrase historic events that had been reduced to very singular meanings — "Columbine," "Oklahoma City," "9/11" — are reinvented as the truly terrible, complex situations they were. America is not just one *kooky* country, as so many self-satisfied nonfiction films are happy to point out; Moore's travelogue has an analysis that stems from a Chomsky-inflected worldview boiled down to one very simple, devastatingly sad sequence in which Louis Armstrong sings "What a Wonderful World" to a rundown of the past few decades of U.S.-sponsored violence. The U.S.'s killing sprees, inside and outside its borders, are fueled, Moore argues, by fear.

Ours is a population easily herded, a fact Moore enjoys as he revisits some of the old ghosts of media frenzy: those "Africanized killer bees" that never arrived, the razored apples poised to kill children on Halloween (the only deaths by candy were actually a result of relatives, not dangerous strangers, Moore reports). Should a country this hyped up on fear be armed? That question is easy. The bigger one — Why are we so afraid? — is largely unanswerable. What's new for Moore is taking on a question so sticky in a time so angry in a country so thought-controlled. He's taking a risk that, I believe, pays off profoundly. This time, it's Michael Moore, live, from the back of your mind.

Susan Gerhard



Eye to I

From page 45

And then there's Michael Moore, the fly-in-the-ointment to corporate America. In only a few films and a cult TV show, he's managed to construct an iconography that's part college-educated crusader and part blue-collar average Joe. Even when he's discussing Noam Chomsky, his slovenly look screams man of the people. But his sense of humor and an indignant anger at the sham of American democranomics defuse any sense of narcissism in the moviemaking muckraker's latest endeavor, *Bowling for Columbine*. His target in the crosshairs: the gun culture of Amerikkka, the right-wing militia mindset, even that veritable institution of freedom we call the National Rifle Association. As easy as shooting fish in a barrel, right?

The patented sense of absurdity and the situationist spectacle are there in spades (the film's opening sequence finds Moore opening an account at a Michigan bank to take advantage of a ridiculous "get a free gun" offer). But the gravity of his subject is such that Moore actually courts a balance between the subject and the active storyteller; he knows when to cut the shtick, step away from the spotlight, and let a moment resonate. Even with a penchant for heavy-handedness, he's well aware that five minutes of security-cam footage from the Columbine massacre, a sequence that's both poignant and nauseating, gets the point across more quickly than a dozen close-up-ready smirks.

The analogy of a film camera to a gun (both are filled with "ammo"; you aim them and shoot) isn't exactly revolutionary, but look at the faces of the people he confronts, film crew in tow, as he lets them roll out enough rope for their personal hanging trees; he might as well have screamed, "Stick 'em up!" There are many typical Moore moments here when the metaphorical smoking guns go off in people's faces, but the last bullet in the chamber is reserved for Charlton Heston, who consents to an on-screen interview since Moore is a "lifelong member of your NRA." Once he realizes he's being set up for the kill, Heston simply walks away ... and Moore leaves too, depositing on Heston's porch the picture of a Flint, Mich., girl murdered in a school shooting. Most filmmakers would probably have made a show of leaving their NRA card there as well. Moore leaves well enough alone. He's already made his point.

Those grace notes defuse the preaching-to-the-choir aspect of the film and serve a hunt for bigger game than the right's lunatic fringe. He's more interested in the "why" of America's cultural fear of the other; and given the cultural landscape, his timing is eerily prescient. The best thing about *Bowling for Columbine* may not be the sorrow or the pithiness of it but the fact that, unlike many first-person pundits, Moore doesn't consider himself an oracle. It's not about him or his process, and he's not presumptuous enough to think he has the answers to such sweeping questions — this camera "I" is just as confused and bewildered as the rest of the us.

David Fear

Toy guns

From page 45

surgeon general proclaimed Pac Man and Defender to be among America's top health risks, the Star Wars–minded president could barely restrain his enthusiasm. In a speech he gave to a group of teens at Epcot during the twinned heights of both his presidency and the cold war, Reagan said, "Watch a 12-year-old take evasive action while playing Space Invaders and you will appreciate the skills of tomorrow's pilot." In some ways, the laser-guided missiles of the Gulf War proved him right. But what about Columbine?

Teen killers Eric Harris and Dylan Klebold were said to be fans of Doom, a cartoonish 3-D first-person shooter that was blamed by countless Columbine pundits as the point of origin for the dehumanized mentality of the Trenchcoat Mafia. When *Bowling for Columbine* does bring up video games, the ancient 2-D fighter Mortal Kombat is trotted out. While the rest of Moore's film — its breadth of vision ranging from Columbine to post–Sept. 11 — feels up-to-the-second fresh, no one's played Kombat for years. (That it is brought in during a segment about Japan is a double goof. Mortal Kombat is as American as General Motors.)

But perhaps trying actively to defend video games makes you look as silly as someone who actively condemns them, like Joe Lieberman. Perhaps Moore's neglect shows us where our priorities should be. Why waste time obsessing about virtual warfare when Charlton Heston is coming to town and they're still selling bullets (the real kind) at Kmart? Still, it would have been fascinating to see what *Bowling for Columbine* would have made of Counter-Strike and other superrealistic first-person shooters, the sort that allow kids and adults alike to play with an impressive arsenal of firearms and even form virtual militialike clans.

The U.S. Army has certainly taken an interest. They've recently introduced their own first-person shooter game: a Counter-Strike rip-off called America's Army. While nobody wants another Columbine, it seems that sponsoring a generation of killing machines will be encouraged — as long as it serves the interests of the state.

Meanwhile, over in China, the authorities are cracking down on Internet cafés, not because they're afraid of what access to unlimited information will lead to, but because it looks like an entire generation is about to go to seed playing Counter-Strike.

Maybe they'll all take up bowling.

Patrick Macias



Picture

From page 45

there actually is, they create the need to be protected. They have to invent the Other. The Other can be the black man, the Other could be the poor, the Other could be Saddam Hussein. Whatever it is, they've got to have it.

BG: *Your films carry the sense that if you can just get to the right person, sit down and talk, then problems might be resolved.*

MM: That's at the core of who I am. I believe that all human beings have a conscience, they're not machines, and if you could somehow prick their conscience, some of them will respond.

BG: *The montage of American imperialism in the latter 20th century, with its murder tallies: What's the reaction to that segment? Does it confront audiences the way you wanted that picture of the six-year-old school-shooting victim to confront Charlton Heston.*

MM: It is, to me, the most powerful moment in the film. I knew it would be a kick in the gut to a lot of people, and a bitter pill for them to swallow, especially how it ties up with the World Trade Center. But you've got to tell the truth. And to me, that's the truth. That's the whole truth, actually, not just the truth. That explains a lot. Reading the reviews today, in the *L.A. Times* and the *New York Times,* it is clear I cost myself a four-star review by putting that scene in the film, because it deeply offended the critics at both of those papers. In fact, the *New York Times* called me an idiot for daring to put on the screen, "Osama bin Laden uses his expert CIA training to murder 3,000 people." Now, the reviewer says people must see this film. But if I could capsulize what the *L.A. Times* and the *New York Times* said, it amounts to: "Guns that kill innocent children in America at school? Bad. Guns that kill innocent children abroad — what's that doing in the film? Mike was doing so well, and then he had to lose his marbles." So they hate that. And they hate pointing out that Bush is using, in my opinion, 9/11 as a cover.

BG: *Your role as a filmmaker reminds me of the strategy of public shaming employed by people in Chile, Argentina, Guatemala, places where victims of former regimes have been denied justice for the crimes of the powerful. Is that a role you're conscious of, and do you find it an effective strategy in the context of this country?*

MM: I'm conscious of it, yes. And I think it's very effective. We don't have many tools or weapons on our side to fight this battle. It's not a level playing field. When I read those same critics today say how they felt sorry for Heston because he's being sandbagged by me, I'm thinking: Heston is the head of the most powerful lobby in Washington, D.C., I have a camera and some Canadian dollars backing me. I'm using whatever I can. I am up on that screen as a stand-in for the audience. I'm letting you live vicariously through me because you don't get that access, and I don't get it, but I do get a pretty big forum. I get to distribute my movies. So I want to take you with me on that little ride into the corporate offices and help give them their comeuppance.

Robert Avila

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extreme measures by j.h. tompkins

Fucking around

"Motherfuckers want to get with me / Lay with me / Love with me / Uhhh riiight" — an unambiguous take on Saturday night in "Fuck the Pain Away," courtesy of a raunchy Canadian expat from Berlin named Peaches. My friend Alison — an indie rock O.G. — and I were listening to the 11-song *Teaches of Peaches* last week. She's 35, I'm not, and we argue about music all the time.

"What single word best describes Peaches?" I asked. "Techno," she answered, never mind 45 minutes of irony-free dirty rhyming that declared, loud and proud, the pleasures of sex. It was what I call a perfect Sebadoh moment, unless it was a Yo La Tengo moment, which is the same thing — just a piece of shrapnel working its way to the surface, collateral damage from the bad years that changed sexual expression forever. Alison's generation was the first to hit puberty after the lights went down. Fear and confusion shared space with raging hormones, and it was certain that no moves were better than night moves, because that shit could kill you. Amputees, cut off below the waist like Elvis on Ed Sullivan.

Rock and roll was born a deliberate, defiant, reckless celebration of sex, everyone was welcome, and the essential message, delivered in feelings rather than words, never got old. At least until indie rock surfaced on college campuses and broke the chain. It was all about the head, and you could call it moody, introspective, and even intelligent if you were feeling polite and why not — those kids sure sounded miserable.

These days Peaches' sound is called electroclash, a fresh marketing slogan if not a full-fledged musical style. In any case, it didn't exist when her journey began during the heyday of indie rock. She lit out for the unknown and found techno and sex in Berlin. Seventeen months ago, she performed at Bottom of the Hill dressed like a cheap hooker, sweating her ass off, and working that thing like someone was about to take it away. She attracted a solid contingent of local indie rockers, and though they didn't wear latex and leather like some of the crowd, they weren't home listening to Dinosaur Jr., either.

Peaches' lyrics are about as dumb as they are dirty, the beats are barely skeletal, and she's coming at you from Germany, a country that will never be confused with Funkytown. You could say her act is as white as rice and get no argument from me. And although she is a sex symbol in clubland, with average looks, an ordinary body, and more drive than talent, Peaches is up there being herself — and that's why it works. It's as plain as a sweat-soaked crotch that Peaches loves sex and that she allows her fans to love it too. That might be nothing special to B-boys, arena rockers, ravers, and Mary J. fans, but in some parts of town it's a pretty big deal. Of course, she had to move half a world away to jump-start her sex machine.

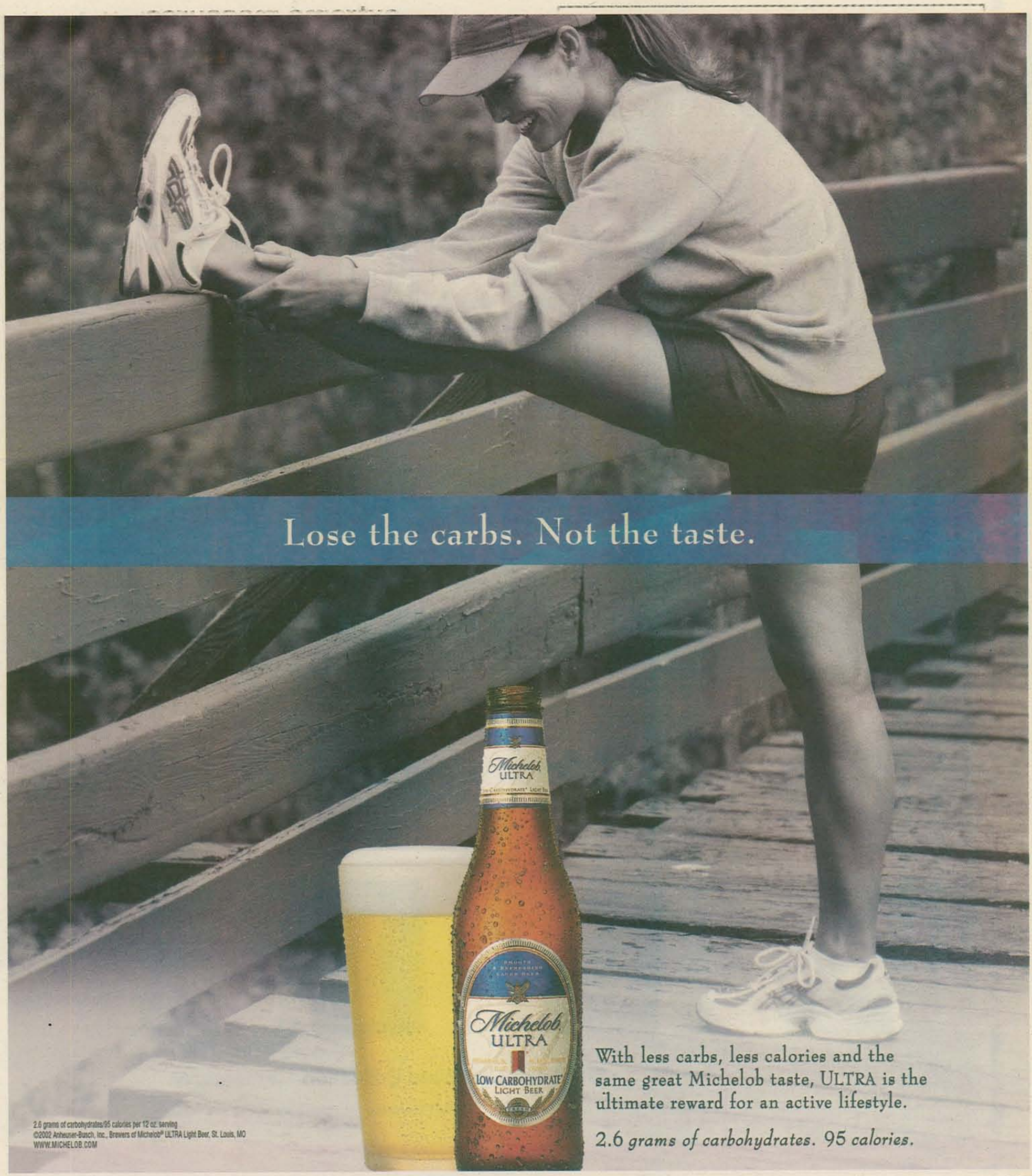
I'm not sure about the cultural influences that may have shaped the vision of Gold Chains, other than the usual suspects. Someone said he was Samoan; someone else said he was Italian American. He's got a new album, *Straight from Your Radio* (Tigerbeat), and, like Peaches, he uses profanity and slang to shape songs that are sometimes explicitly sexual. Peaches' straightforward embrace of carnal pleasure is, well, sexy and even relevant, especially if you've spent the past seven years trying to get off listening to Pavement. Gold Chains, on the other hand, is an act and nothing new, either; ghetto drag has a history and message of its own.

G.C.'s got fans, and I have to admit that the electrorap on his new disc — full of electronic sugarcoating and booming kick drums, with the star of the show on the mic — can grab your unsuspecting ass and get it moving. That's probably all that matters, especially if your taste runs toward short, bald, white-looking guys delivering sexualized Afro-parody in places where black people don't hang out. I played it for my friend Bennie who lives in deep east Oakland, and he said the record might get the golden boy's ass kicked — or laughed at anyway — in his neighborhood. Bennie tends to be dramatic, though; he thinks racist cops and dead-end living are about to make Oakland go all Rodney King.

Either way, it's no sweat for Gold Chains, because when he raps, "Get dat cootchie over here — I want to fuck it, aww yeah. Get dat cootchie lookin tight — I want to lick it all night," on "I Treat Your Coochie like a Maze," it won't be heard anywhere besides in rock clubs and on college radio. Besides, white people have always used black stereotypes to express sexual desires forbidden in their own culture, which it makes it the American way.

"Truth resides in the body," said Wilhelm Riech, the mad genius sex theorist–psychiatrist who knew a thing or two about the red, white, and blue way. He was crazy, but he was also too dirty for the United States government, and they threw him in jail for it. Peaches, meanwhile, is selling her own brand of truth, exhorting crowds to "fuck the pain away," which is all about the body for sure. There's something else for shoegazers to stare at. ❖

E-mail J.H. Tompkins at tommy@sfbg.com.


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Mr. Sandler

The schlub gets a P.T. Anderson makeover in *Punch-Drunk Love.*

By Cheryl Eddy

Playing a guy whose explosive temper begets unusual strength is nothing new for Adam Sandler, who's used that trick a time or three or four before (see *Happy Gilmore, The Waterboy, Mr. Deeds,* and draw your own conclusions from his upcoming, auspiciously titled *Anger Management*). It seems like it wouldn't be a stretch for Sandler to play *Punch-Drunk Love*'s Barry Egan, an average schlub given to fits of comical fury — unless, of course, you take into account that *Punch-Drunk Love* isn't the latest output of the Sandler laff factory; it's actually the new film from P.T. Anderson, mastermind behind the great *Boogie Nights* and its overblown follow-up, *Magnolia* (Tom Cruise's "respect the cock" speech notwithstanding). Pre-release, it's unclear whose fans will be more accepting of this unexpected collaboration, which is saddled with the burden of proving that Sandler can actually act and that Anderson can make a movie that focuses on one main character and has a run time of less than three hours.



PHOTO BY BRUCE BIRMELIN

He needs me: Barry Egan (Adam Sandler) finds a perfect harmonium in P.T. Anderson's *Punch-Drunk Love.*

Punch-Drunk Love is definitely a weird piece of work, displaying vaguely Coen brothers–like tendencies and a stop-go momentum that somehow fits its structure — essentially, it's just a series of very, very carefully plotted self-contained scenes in a world with deliberately stylized art and sound direction. Amid all the structure is chaos, abetted by unpredictable elements like Barry's tantrums, a consistent motif of things (cars, forklifts, chairs, windows) smashing and crashing, and a supporting cast composed almost entirely of nonactors. And, as the title suggests, *Punch-Drunk Love* is a full-blown romance — a theme Sandler and Anderson are both comfortable with (admit it: *Mr. Deeds* and *Boogie Nights* both had ya convinced that love really does conquer all).

Of course, Barry's got to overcome a huge stumbling block — himself — before he's able to grab ahold of true happiness and all the hearts, flowers, rainbows, and unicorns brought on by love, sweet love. He's the boss of his own small company (it involves the wholesale supplying of "fungers," toilet plungers festooned with dice, little brides and grooms, and the like). He's also pretty sharp, having sussed out a way to turn a Healthy Choice–American Airlines product promotion into a scheme that'll net him more than a million frequent flier miles. But he's unhappy, thanks to a well-meaning but actually pretty vile pack of seven sisters, all of whom cheerfully slather Barry in confidence-crushing verbal abuse. And he's lonely, which leads him to call a phone-sex line — a disastrous move, he soon realizes, when the throaty-voiced operator and her associates begin extorting him for extra cash.

Watching Sandler's star vehicles, you get the impression that he steps in front of the camera and just lets loose, employing his array of funny voices and aw-shucks, dunderheaded charm to achieve the expected effect (let's say, a $45 million opening weekend). Anderson wrote the part of Barry especially for Sandler, and a certain directorial guidance affects his performance. Sandler plays Barry as nervous and earnest; he also spends almost the entire film dressed in an electric-blue suit, which is pointed out repeatedly as an unusual wardrobe choice for Barry (not to mention for the eternally casual Sandler). Certain scenes — a too-long sequence in which a bellowing Barry is pursued by a group of teenage thugs, for example — recall vintage Sandler, but new emotional territory is frequently mined, particularly as Barry gets to know the sweetly persistent Lena (Emily Watson).

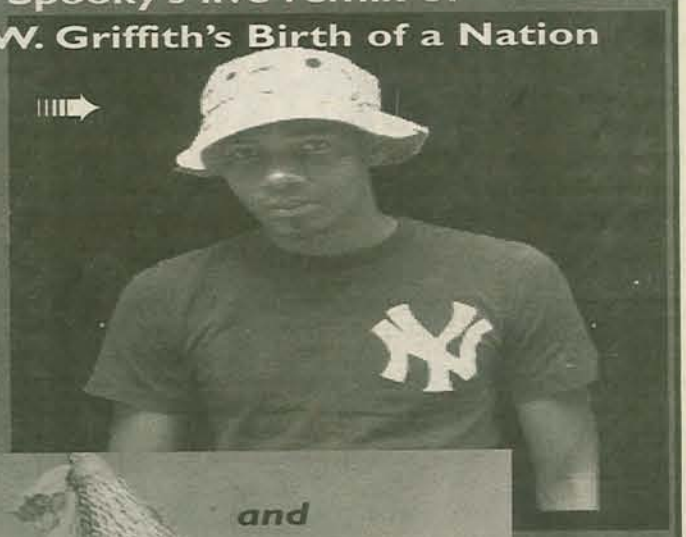
All we ever know about Lena is that she works with Barry's sister and travels a lot. Oh, and that she saw a picture of Barry — and was in love at once. The very idea that someone so normal would fall for the unstable, Healthy Choice pudding–obsessed Barry is unbelievable even to him. Before long, though, he's tap-dancing in the aisles of a 99 cent store and trailing Lena on a business trip to Hawaii, an impossibly romantic location that elevates the affection connection to truly, madly, deeply status (cynics, be warned). By the end, Barry's love for Lena makes him strong enough to resist making mincemeat out of the sleazy phone-sex boss (Philip Seymour Hoffman) who's been directing a terror campaign against him.

So by and large, yeah, Sandler pulls it off, though it's unclear whether Anderson zeroed in on him because he wanted to provide the comedian with a breakout role, or because convincing audiences to see Sandler as more than a goofy megaplex star is a formidable challenge, or just because. The film is a low-key enough departure that Anderson devotees expecting his usual epic sprawl may be left intrigued, if secretly unfulfilled. For Sandler, whose slate of movies in the near future doesn't indicate any other moves in the "artsy" direction, the oddly affectionate *Punch-Drunk Love* may well end up being just a blip in the norm. Too bad, because he's interesting enough here that a career beyond caca jokes — which are not without their merits, mind you — is certainly within reach. ❖

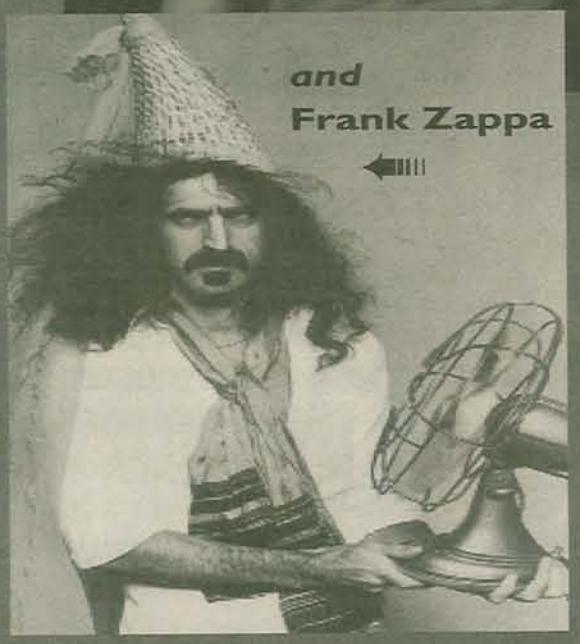
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dance

King's court

Lines Ballet celebrates an anniversary. *By Rita Felciano*

For any dance company, surviving 20 years is an accomplishment. Alonzo King's Lines Ballet has done more than that. It is known nationally (and increasingly internationally) for its distinctive perspective on ballet; through the San Francisco Dance Center, it is running the Bay Area's largest teaching and training facility, and it has created a whole new audience for dance — one that, without King, probably wouldn't give ballet another thought. At 20, Lines has become an institution. Not that Lines' artistic director and choreographer has done it alone: without senior director Pamela Hagen, who tenaciously and patiently built the company's support structure, King might not have made it.

King's major accomplishment is that he has stripped ballet of its European context and has discarded a centuries-old set of prescribed steps. What he has kept is a commitment to the body's stylization and its extension into space. Most fundamentally, he has embraced ballet's vision of the world as a place that strives, in his words, for "balance, harmony, and poise." Historically, in ballet, those elements have reflected existing social structures; King perceives them as natural, as universe's potential made manifest by the dancer.

For the first of his 20th-anniversary concerts (Oct. 10, Yerba Buena Center for the Arts Theater), King set a series of duets, trios, and solos afloat in a pure sea of music and dance. It was intriguing to watch how the dancers variously coped with the physically extended but emotionally restrained exigencies of King's choreography, particularly given the fact that half of his ensemble is new. But the evening's lack of theatrical thrust became wearing. Fortunately, the brilliant costumes (by Cari Borja, Robert Rosenwasser, and Sandra Woodall) and lighting (by Axel Morgenthaler) compensated for the material's aridity. It was an evening that could not, and possibly should not, be replicated.

Appropriate to the ceremonial occasion of a gala, King opened the performance with patterns like those that might have been seen in a 16th-century French court. Deploying his handsome troupe in a series of processions — diagonals, opposing lines, chains, a circle, and a triangle — he modified that formality by movement outbursts from individual dancers.

In the first act King seemed to examine another of ballet's conventions, that in which the male dancer offers the woman for view and serves as her steadying support. In King's duets the man doesn't present the woman, but he does act as an enabling force, stabilizing her off-center balances, supporting her angular thrusts, and following her into knotted-limb combinations. Newcomers Drew Jacoby, Laurel Keen, and Chiharu Shibata were anything but docile females. Prince Credell (a compact dancer of focused attacks and velvety landings) and Brett Conway (who possesses a remarkably expressive torso) also made their debuts in this section.


PHOTO BY MARTY SOHL

New line: Alonzo King's choreography for Lines Ballet has given a centuries-old form new meaning.

The highest-profile debut came from guest artist Rasta Thomas, a San Francisco–born virtuoso dancer now peripatetically roaming the world of dance. Known for his speed and spectacular jump, he proved himself remarkably restrained, integrating well into the ensemble. Thomas's eloquent upper body and arms also proved that he can do more than jump. But why was he given a Bach piece while the rest of the ensemble had to perform to musical fragments that made no more sense than patched wallpaper? Musical acuity is not one of King's trademarks.

The second act opened with an overture by Pharaoh Sanders and his band of glorious musicians. They raised the theater's temperature. A male trio for Gregory Dawson, Artur Sultanov, and Credell gratifyingly showed the individuality King encourages within what is admittedly a cool expressive range. La Tania's dramatic flamenco solo arrived in the wake of a brief passage performed by Lauren Porter, now the company's most powerful female dancer. It would have been illustrative to see both dancers share the musical space of Jesus Montoya's Middle Eastern–flavored flamenco singing. Despite apparent differences between ballet and flamenco, the latter's inclusion made sense. Flamenco is an art that requires the centering and strong internal focus found in King's choreography — and La Tania is excellent at it.

The evening reached its most satisfying point with a section from the 1994 *Ocean*, accompanied by Sanders and his musicians. Seemingly endless lines of dancers emerged from a blinding source of offstage light only to stray into darkness. A cycle of generation and decay became visible. Then a man and a woman (Kerr and Conway) appeared, their arms entwined — an image of opposing principles but in harmony. ❖

'Alonzo King's Lines Ballet' *performs through Sun/20. Wed.–Sat., 8 p.m.; Sun., 7 p.m., Yerba Buena Center for the Arts Theater, 701 Mission, S.F. $20–$50, (415) 978-ARTS. For more information call (415) 863-1248 or go to www.linesballet.org.*

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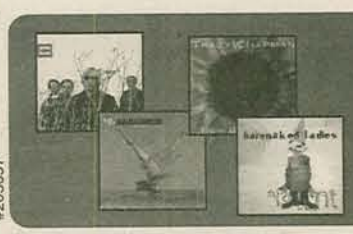












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Damaged good

After walking away from indie rock success as the cofounder of Sebadoh, the ever psychedelic Eric Gaffney resurfaces in the Bay Area almost a decade later. *By Mike McGuirk*



GUARDIAN PHOTO BY LORI SPEARS

Amerindie pastoral: Indie rock survivor Eric Gaffney, center, carves a new musical landscape with Fields of Gaffney, which includes Richard Marshall, left, and Jessica Cowley, right.

As a founding member, drummer, and songwriter of the '80s-to-'90s lo-fi phenomenon Sebadoh, Eric Gaffney was once poised to break the big time — owing in part to the growing popularity of his band but more directly because of the emergence of cofounder Lou Barlow as indie rock's premier songwriter. This was in 1993, when MTV still showed videos and even had a hand in breaking bands on a national scale; indie rock, a movement that Sebadoh had a part in creating, was still interesting; and the United States government had just taken a break from dropping bombs on Iraqi civilians.

What ended up happening was this: Gaffney left Sebadoh practically five seconds before they became huge, the band became huge and began to suck beyond anyone's wildest imaginings, and Gaffney pretty much disappeared from the rock music landscape.

Now it's almost 10 years later, wholesale murder in the Middle East is just a few Constitution-eroding weeks away, MTV is sexier than ever, and Gaffney's solo project, Fields of Gaffney, is playing a show on the same bill as former Sebadoh bandmate Jason Lowenstein. That match comes about a week after Barlow plays a show at the same venue. Then five days *after* Lowenstein and Gaffney play, J. Mascis, who got four stars in *Rolling Stone* not long after kicking Barlow out of Dinosaur Jr., is scheduled to appear at the same venue.

With the amount of useless music Mascis and Barlow have foisted on the public since their earliest days as bona fide rock music geniuses, this 14-day stretch could be thought of as some harmonic convergence of total irrelevance but for the appearance of Gaffney's solo project (and Lowenstein's as well, but really the possibility of those two getting together onstage and playing songs from the legendary, insane band they had at one time called Ass Happy is what's going to be getting my 10 bucks). The fact is Gaffney was always the most interesting member of Sebadoh. As the band's popularity grew, and Barlow's talent gradually gained national acceptance, Gaffney's material veered drastically from anything resembling the indie pop the band was perfecting.

Sebadoh started out as a collaborative/collective (read: hippie) type of band, and their records were sloppy and overlong, as if they didn't care about anything. You never knew what was engineered to make fun of the very scene they were a part of and what was supposed to be taken seriously. Barlow celebrated his lack of masculinity so openly it was cool, but possibly it was a joke, and on you. And Gaffney's stuff was just too weird to be a joke, half hardcore and half psychedelia. Remember, in the beginning, indie rock was very rigid as far as what was and wasn't OK to do. Maybe the code of conduct thing was a holdover from hardcore, but exploring unaccepted, nonpunk forms of music was frowned upon until Dinosaur (Jr.) came along and went Neil Young on everybody, and then on Mascis's heels came Sebadoh.

At first the albums were filled with abrupt, sharp contrasts, but by the time *Sebadoh III* (Homestead) came out, with Lowenstein contributing songs, everything flowed together, each member had a defined, personal songwriting voice, and it made for an incredible record. A few EPs followed, with Barlow's songs playing on college radio stations, and when Sebadoh signed to Sub Pop, they were becoming known as a vehicle for Barlow songs rather than a three-man effort.

Sebadoh's first Sub Pop record and fourth studio full-length was *Smash Your Head on the Punk Rock*, which had only two Gaffney compositions, one a purely indulgent noise jam and the other a song called "Mean Distance," which starts out pretty and light — the sort of pot-smoking perfection that had made his songs on *Sebadoh III* so great. But the last half of the song is a screeching crystal meth nightmare with gurgling puke vocals and spurting guitars that cut the air like knives. It's almost as if Gaffney is refusing to give in to the move toward pop-oriented material.

If that was the case, then the songs he recorded for *Bubble and Scrape* — the last Sebadoh record that featured any of Gaffney's songs and their second Sub Pop release — were an act of hostility. Gaffney's explosive freak-outs sound positively unhinged here next to Barlow's cleanly structured ballads. They burst from the speakers, crackling with treble cranked into the red, breaking off from melody into shambling, tripped-out codas and pure noise collapses. Gaffney sings in a high-pitched squeal, as if he's on the bad end of 17-month acid trip and he's seen something he wishes he hadn't.

When *Bubble and Scrape* came out, Sebadoh was being groomed to take a large piece of the indie rock pie and Gaffney was the freakiest musician on the whole semi-underground landscape. There was no way they were gonna cut it on *120 Minutes* with Gaffney writing these bizarre tunes. It's too bad, because the way the songs played off one another was one of the reasons Sebadoh was great, and with that tension gone, the band had none of the charm that had made a lot of us love them.

Bubbling under

Around the release of *Bubble and Scrape* the band played a show at the Paradise in Boston, and I went. Barlow's ability to combine indie rock with Bread was peaking with local college radio, and so Sebadoh's set relied mostly on his songs. People starting asking for Gaffney to play something, and finally he did. When he came out from behind the drum set, he looked fucked up and scared, like he didn't want to play. He went to the side of the stage and opened a guitar case, pulling out a metallic green Fender Mustang with twin racing stripes that ran diagonally across the body, a crappy, great guitar. He clumsily plugged it in and started playing total shit-ass dissonance for like five minutes before anything resembling a song emerged. This howling wall of feedback swelled and swayed and slowly came together into a throbbing, tidal melody. Gaffney began screaming into the microphone, and I recognized the song he was playing to be "Listen to the Lion," by Van Morrison.

What a perfect, fucked-up thing to do. "Listen to the Lion" is a 10-minute epic off *Saint Dominic's Preview*, and it's one of Morrison's weirdest, greatest moments. He mimics a lion's roar, he sings cryptically about Christ, he meditates — the song is fucking great.

Gaffney took this beautiful song, which probably no one in the room had heard, and translated it into his own code, a chaotic mess of caterwauling feedback and schizoid psychedelia. The thing that was brilliant was that the song lost none of its spiritual power or beauty in the process. It was clear that performing the song meant something to Gaffney. It was as if he were seeking the peace that Morrison wrote about but his attempt was as desperate and doomed to failure as the chaos coming from the stage. Whatever it was, it *said* something, and something personal at that, which is more than can be said of all too many musicians. Gaffney is a songwriter whose tantrumlike bursts of noise bear as much meaning as his conventionally structured songs. It's communication beyond the accepted vocabulary of music.

The last time I saw him perform, as Fields of Gaffney, he was solo, with a guitar and a drum machine. He ended the set with the Sebadoh anthem "Gimme Indie Rock," and the song devolved into a downwardly spiraling guitar solo and flailing atonal strums, like a scribble at the bottom of a page. He was sitting in a chair on the stage, and his final act was to knock over the microphone stand.

Real genius

Full disclosure here: Gaffney is a friend of mine. He lives here in the city and is something of a fixture on the scene. When I met him, I was star-struck as hell. I had literally worshipped the guy in my 20s, and his disappearance just before the big time had always seemed like the coolest thing to me. Anyone who avoided success was a hero to me in those days — who knows why. In fact, they still are; I just don't actively emulate them anymore. Anyway, me and my friends always referred to Gaffney as the real genius of Sebadoh, the failed genius, the ultimate rock antihero whose own refusal to bend to the whims of the pap-seeking MTV generation had gotten him in the end.

He turned out to be exactly what I thought he would be and more. That means he's half nuts, and meeting him taught me a valuable lesson about heroes being human and all that shit. So now that I have no illusions about Gaffney the man, you can rest assured that my summation is not colored by misconceived notions of genius. You can trust me when I say the guy is some kind of genius. Why? Because he's sure as hell not like the rest of us.

Gaffney is as wild as they come, with a superhuman appetite for good times and an ability to talk about 15 different things at once. As a friend of mine once said, "Eric is a psychedelic person." Many of Gaffney's songs are reminiscences of his childhood, with these weird, nursery rhyme–like images. The artwork he did for Sebadoh's record covers, as well as for the Fields of Gaffney record, is weird collages with blurry photos and pictures from books you'd swear you saw once when you were a kid, and the creepy drawing of a humanoid rabbit stuck with you. These half-remembered images and tragic yearnings are themes that have always populated his music. And he employs them so they come off as a genuine expression rather than as a tool to construct songs.

Gaffney is somebody who makes music because it is all that he *can* do. He has little choice in the matter, and that is what makes his talent something worth paying attention to. The fact that at times he hits on perfectly damaged psychedelia is a bonus. And judging from the cloud-tasting trip to never-never land that is the song "Fields of Gaffney," from his 1999 release *Brilliant Concert Numbers*, Gaffney's talent for writing good songs is as vital as ever. Sebadoh were a great, great band at one time, and while they are long dead and gone, the psychotropic freakiness (and the staunch commitment to avoiding commercially viable, weak shit) that made them great is still alive and well in Gaffney's music. ❖

Fields of Gaffney *plays Sun/20, 9 p.m., Bottom of the Hill, 1233 17th St., S.F. $8. (415) 474-0365.*

liner notes by lynn rapoport

Voices carry

My editor looks worried and has started casually asking for my parents' home phone number. He thinks I'm preparing to join a cult. And I would, maybe, if I could sing or play an instrument. I just want to be happy. And the 23-member symphonic pop-rock group known as the Polyphonic Spree have clearly found the right road, or a higher entity, or a punch bowl of really good Kool-Aid. Parents are advised to lock up their spiritually troubled but musically inclined sons and daughters.

After all, as any cult worth its low-protein diet knows, you look for the weakest links when you're out recruiting — the vulnerable, the valueless, the insecure, the ones who look cynical but are secretly looking for a path.

Where is this going? Los Angeles, of course, where all people looking for a path disappear to at one time or another, unless they end up here or back east or up a mountain or in Dallas wearing white robes with colorful hemlines and beatific smiles and singing in a band with a guitarist, a keyboardist, a theremin player, a horn section, a woodwind section, a percussion section, and, naturally, a harpist and a 10-person chorus — plus a song list so full of joyous love for life it could make your heart burst out of your chest. Polyphonic Spree founder and lead vocalist Tim DeLaughter (ex–Tripping Daisy) may not really be the head of a cult (and hopefully won't sue my paper for slander), but he shows serious leadership potential, having brought together a group of sincere-looking musicians and singers who projected a pre-fall sense of wonder and hugged one another at the end of their set at the Derby two weeks ago. Perhaps because of the life choices I've made (more Jesus and Mary Chain, less Oakland Interfaith Gospel Choir), I've never seen a group of musicians look so happy to be together on one stage. Often rock bands are experimenting with other looks — bruised, undersocialized, saucy, good in bed. I can't imagine any of the Polyphonic Spree kids staring at their shoes or sucking their thumb for attention. They're too busy tuning in to one another's good vibes.



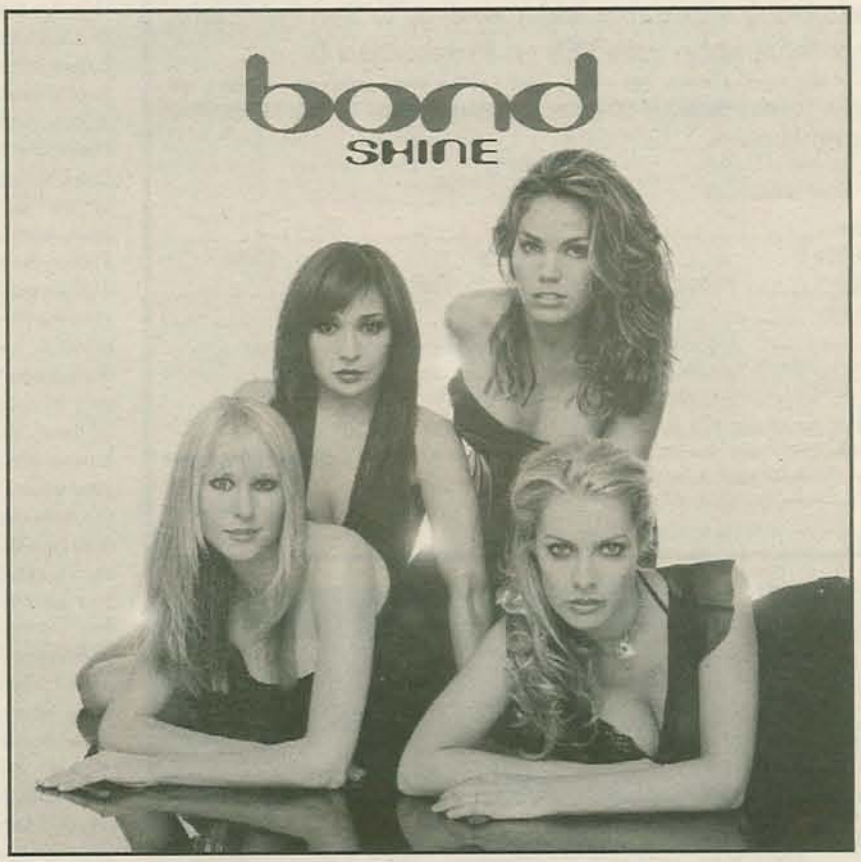
Vibes, of course, are very California, but the Polyphonic Spree didn't fit in with my conception of L.A. This makes some sense, as they were on tour, so maybe I mean they didn't fit into my conception of what L.A. would want in a night's entertainment. I'm not to be trusted, though. I've avoided the place for the past 12 years as a city of empty sidewalks, the antichrist, and expensive body modification, and on this visit I was forced to admit that — though people really do seem to be skinnier there — there might be a little more to it. The band also didn't fit into my conception of Dallas, but there again, my associations revolve around cheerleaders, wondering who killed J.R. but not really caring, and the line in the Silver Jews song about the city that shines "with an evil light." It's hard to picture the Polyphonic Spree among skyscrapers and cattle barons. They look like they belong in a field, or a cloud bank, or *Godspell*, or Portland. But maybe they live in Dallas to combat the evil by shining with another kind of light, or maybe it's just easier to find a 23-bedroom house in Texas.

The kids onstage smiled and swayed and sang happy thoughts. The kids in the audience looked stricken with rapture, faces glowing in the light from the stage. Twenty-three people can make a lot of noise, and almost every song came on like an onslaught of druggy exuberance. I wondered how many times in a row you could experience a choral wave of song like a heart breaking without growing immune. But thinking critically began to seem like missing the point. It just sounded good to hear that many people singing about how the sun made them shine, the sound of their voices so rich and warm you could almost feel it on your skin and know what they meant. It was useless to fight it. Soon it would be time to pick out what pattern I wanted along my hemline. I could learn to play kazoo or shake a tambourine. I could be a soulful roadie and devotedly fold their robes up every night.

But just as I won't disappear into L.A. no matter how badly I want a path, I can't move to Texas. Even if the Polyphonic Spree were a real cult you could join and not just a band, and even if they needed a kazooist, I'd only bring them down. I'd never be able to get onstage with forceful enthusiasm; I'd never be able to show the audience how much I cared. I have trouble clapping to the beat in a crowd. I always mouth the words to "Happy Birthday." Instead I went home with *The Beginning Stages of ... the Polyphonic Spree* (Good Records), which comes close to the live truth on a few tracks — including the sunshine song, destined to go on mix tapes from here on out as if the world would otherwise disintegrate — but mostly makes me wonder what the next stages will be. Thirty-six very odd minutes at the end are like a tone poem in which the band try to communicate with angels, or maybe just aliens, so perhaps they'll soon be converting their tour bus for astral travel. As long as they stop in San Francisco first, I wish them all the success in the world. ❖

E-mail Lynn Rapoport at lynn@sfbg.com.

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Sermon
Parkside, Oct. 5

Over the first weekend of October, current S.F. garage rock H.Q. the Parkside hosted something called the Budget Rock Showcase, and the lineup consisted of something like 20 bands. The Flakes, the Vaticans, the Ghosts, the Easys, the Maybellines, the Red Barons, uh, the Cashiers, the Omens.... I don't know what happened to the Plates, the Dishes, the Forks, the Spoons, the Forks and Spoons, the Haversacks, the Ad 'Em Ups, the Sheets, the Shots, the Shoots, the Shits, the Shats, the Shit-Shats, or the Sweatys, but it was a crazy weekend over there by the Connecticut Yankee — 20 bands, three chords, and a boozehound atmosphere that would make your uncle Ervin proud.

I went over to see the Sermon, who have nice flyers and a bit of a "buzz" as the S.F. answer to the burgeoning garage-rock-gone-global scene typified by such bands as the Hives, the Vines, the Yeah Yeah Yeahs — seeing a pattern here? I mean really, what is up with this "place-ironic-or-meaningless-plural-noun-here" thing? Besides the fact that it's annoying. I think the point is that originality isn't something garage rock folks really give two shits about. This isn't a put-down; it's just a statement of fact. Garage rock has more to do with getting in touch with your primal urge, screaming at the top of your lungs, and blacking out than it has to do with reinventing r'n'r. If you ask me, those are honorable principles for a genre of music to have.

Anyway, the Sermon delivered. They got out of their heads; they inspired the crowd to do the same; there was screaming, a few blaring guitar solos, a theremin warbling underneath the parts of songs that were the offspring of that middle section in "Loose" by the Stooges. The set was made up almost entirely of originals, and the music followed a pretty straight Sonics-Stooges blueprint, with a heavy dose of soul à la the Detroit Cobras to get the people dancing. The third song they played was an absolutely devastating take on that one riff that every good garage band has to have in their repertoire — the one that started with the Sonics' "Cinderella," turned up again as "Loose," and then again later on Pussy Galore's "Mono Man" — that riff that charges ahead like a very heavy American automobile and lands like a slug in your gut before slapping your skull and starting over. The Sermon hit that one right on the head and dispelled my initial misgivings about going to see them.

I went with more than a little skepticism in tow because, to be honest, this whole rebirth-of-garage-rock thing has me a little nervous. I hold my Gories and Sonics records in a special, personal place, and to see Mick Collins name-checked in articles about these people with perfect hair and New York states of mind makes me bristle with a feeling that is something like protectiveness but closer to a fragmentation grenade of plain old hostility.

But I was pleasantly surprised by the Sermon, and it was good to see a band play music that rocked without sliding into the trap of "real rock that really rocks" or worse, "real rock 'n' roll." Is there anything worse than bands that claim to play *"real rock 'n' roll"*!? The answer is no — there is nothing worse than that.

The thing about garage rock today that troubles me most is the way musicians are now able to play their instruments. That is bad. Look at the Gories, whom everybody's always saying are their biggest influence — those guys could barely play. They covered John Lee Hooker's "Boogie Chillen" because it was three notes.

While the Sermon didn't learn the humpin' blues first (nobody does, really — that's why the Gories ruled), they did learn some white soul, maximum R&B type of thing that sounded like the Yardbirds, because they do have that swing. They tread a fine line with the instrumental-proficiency-versus-the-beauty-of-ineptitude thing, but it just means garage rock is changing. And really no one is ever going to sound like the Gories again, or the Sonics, and people who fear the changes in a genre of music are the worst people to talk to about music, so maybe I should just shut up. Whatever. The bottom line is this: the Sermon are a band who are able to capture a bit of the spirit those bands shot for, and for garage rock, that is the best thing a band can do. *The Sermon play Fri/18, 10 p.m., Bottom of the Hill, S.F. (415) 621-4455.* (Mike McGuirk)


GUARDIAN PHOTO BY DAVID GREGORY

Say, 'Amen,' somebody: Mike Gabriel of the Sermon preaches the garage rock gospel at the Parkside.

O.S.T.
Seimlste (Qlipothic)

O.S.T.'s dioramic *Seimlste* feels like a mindfuck. On "Ch," a hammer pounds on steel while a leaf of paper is crumpled and a finger taps percussively on a hard surface with the quickness of a horse trot. On "Mi," bells ring and echo while icy winds blow violently and unchecked. Yet all of these sounds appear to be electronic rather than natural, adding to *Seimlste*'s industrial atmosphere, and O.S.T., otherwise known as Bay Area electronic artist Chris Douglas, weaves them into harsh, severe compositions with names such as "Fe" and "Intv," a conceit that recalls German outfit Pansonic's penchant for bizarre and unpronounceable song titles. The results are disorienting, inviting a mixture of personalization and puzzlement at the origins of *Seimlste*'s disparate noises.

The album's mood pieces could tell any sort of narrative. It could be a wild night out carousing in the Mission District ("Mi" and its intoxicating, dublike pacing), followed by a contemplative morning spent on the beach in Pacifica ("Intv" and its waves of distortion). Or, more abstractly, tracks could represent the inner workings of a machine, a computer, or your own brain processing the varied sounds, using the imagination to structure them into your own unique story. Such is the beauty and mystery of O.S.T.'s instrumental music. (Mosi Reeves)

Dubtribe Sound System vs. Chillifunk Recordings
Heavyweight Soundclash (Shadow)

While many electronic artists fear getting pegged into one genre, these San Francisco houseketeers have never stopped delivering the dubby house sound that made them rave-scene stalwarts in the early '90s. There's nothing tough or tense about their oeuvre, where airy funk licks and pleasantly plonky melodies forever remind the listener of parties in the park and chill-out rooms.

On *Heavyweight Soundclash,* the Dubtribe duo of Sunshine and Moonbeam take to mixing up the catalog of U.K. house label Chillifunk, adding live percussion over the set and messing with squidgy echo effects and filters to add a more psychedelic flair to the basic 4/4 formula. The mix ends up being very heavy on the bongos and congas in the beginning (reminiscent of nothing more than those furious hippie drummers at raves), breaking into male diva vocals at the close.

Though the title is a reference to Jamaican sound system pioneers Lee Perry and King Tubby, there is little of dub's mutant bass or militant antics to be found amid this compilation's jazzy horns and sunshine grooves. In fact, there is nothing heavyweight or clashing here at all. In seeking the most smoothed-out, least edgy sound possible, Dubtribe have created a disc that could easily be background music at the dentist's office. (Vivian Host)

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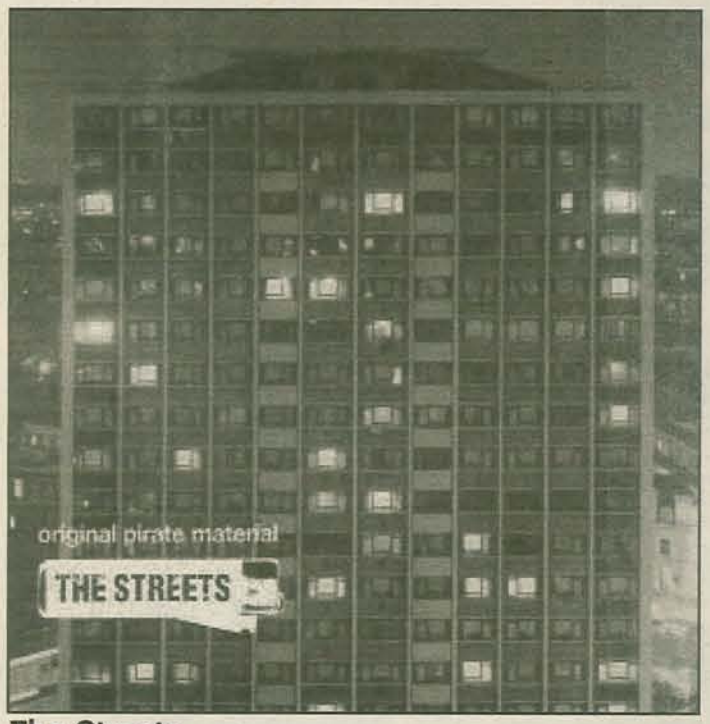
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Streets
Original Pirate Material (Vice/Atlantic)

The Streets, a.k.a. Mike Skinner, is the Oliver Twist of British rap. Like Dickens's streetwise scamp, the Streets observes and chronicles life on the lam as a British youth, which, if you believe his hip-hop vérité, is all about dodgy weed deals, fights in kabob shops, and chasing hot girls ("fit birds") in the heat of the night.

The overall effect of his debut, *Original Pirate Material*, is at once familiar and totally new. The Streets' beats are based on 2-step garage — a skittering mutation of house, hip-hop, and R&B — but they're not danceable, nodding toward funk, dancehall, and ska influences to create accessibly stoned grooves. His voice, a cheeky Birmingham-inflected monotone, is reminiscent of Slick Rick, eschewing vocal acrobatics for straight-up storytelling.

If you're turned off by hip-hop's faux glamour, fear not. The Streets' persona isn't about flash. It encapsulates the contradictions of being young and delinquent in 14 tracks. The Streets owns a laptop but can't scrape together enough money to buy a pint. He's imagining the world's leaders on Ecstasy, and getting fucked-up on mushrooms in Amsterdam.

It remains to be seen whether non-Anglophiles will be able to get with the Streets' hyper-British persona. Then again, his ability to tear up musical blueprints may be just the thing to take him worldwide. As he says on "Let's Push Things Forward," "This ain't your archetypal street sound." Indeed, the streets have rarely sounded so good. *The Streets plays Tues/22, Justice League, S.F. (415) 289-2083.* (Vivian Host)

Cristina Branco
Corpo Iluminado (Decca)

Cape Verdean earth mother Cesaria Evora, David Byrne–endorsed Peruvian singer Susana Baca, and other "global divas" have built a natural audience for golden-throated Cristina Branco. But fans of *les misérables* of indie folk and pop, from Nick Drake through Beck, would do well to broaden their musical worldview and indulge their moodiness in this 30-year-old Portuguese star's deep pools of melancholy. She sings *fado*, a sometimes-formulaic music that traditionally expresses a sense of tragedy tinged with fatalism. Fado is closely related to the bluesy ballads, or *mourna*, of Evora's Cape Verde, but owing to her crystalline vocal timbre and pure soprano range, Branco is Judy Collins to Evora's Odetta; her high, clear voice is as much prismatic crystal as Evora's is dusty earth.

Producer Custódio Castelo serves as musical Svengali on Branco's latest, arranging the tunes (several of which he cowrote), playing guitar, and channeling fado's sparkling three-guitar format into a flow that parallels the elasticity of Branco's phrasing. With the crisp acoustic guitars providing bright punctuation, a few songs accelerate into almost jaunty rhythms. Most of the performances, though, sway at the medium and slow tempos that best allow Branco to employ her command of dynamics and emotional nuance. She sings in Portuguese, and translations of the lyrics are provided. It helps to know she's singing, "I said good-bye to you and I died" and "What use are a thousand windows if I cannot see the sea," but it's the way she takes a song to the cusp of melodrama — only threatening to push it over the edge — that really communicates the "lemon of bitterness" and the exquisite "zero of remorse." *Cristina Branco performs Sun/20, Brava! Theater, S.F. (415) 641-7567.* (Derk Richardson)

Iannis Xenakis
Persepolis+Remixes Edition 1 (Asphodel)

[The User]
Symphony #2 For Dot Matrix Printers (Asphodel)

In the mid '90s, Asphodel Records was a fledgling record label that threatened to take avant-garde ideas into the mainstream pop world with important works by then-new artists such as illbient theorist DJ Spooky *(Songs of a Dead Dreamer)* and turntablists the Invisibl Skratch Piklz *(Vs. Klamz of Deth)*, as well as one-off projects by Christian Marclay. But by the end of the decade the San Francisco company had fallen into financial disarray. This fall has seen a triumphant return to form with new albums by artists like the late Greek composer Iannis Xenakis and Montreal sound artists [The User].

Xenakis's *Persepolis*, an hourlong piece of musique concrète, was created with a commission by the shah of Iran in the late '70s, who requested it for the country's 2,500th anniversary. *Persepolis* is an amazing piece of work composed of several layers of instruments and computer effects collaged as a repetitive and severe noise that symbolizes the confluence of ancient culture, aristocracy, and politics with the incursion of Islam (which the shah did not support) into Iranian society. Meanwhile, percussive and stringed instruments such as violins and bells are discernible amid the cacophony, allowing the listener to feel some empathy with the piece while being overwhelmed by its muscularity and power.

In contrast, the CD of remixes that comes with *Persepolis* seems like a superficial, if provocative, response to the sociopolitical issues raised by Xenakis's superior work, since the remixers here play with *Persepolis*'s sound rather than confront what the sound *means*. To be fair, many of the second CD's tracks, including one by Polish composer Zbigniew Karkowski that's highlighted by guttural, fiery distortion, are intriguing in their own right, though they probably would have benefited if they had been released as stand-alone works.

With *Symphony #2 for Dot Matrix Printers*, [The User] faces a different set of issues: how does one create a lasting impression once the novelty of your chief gimmick has worn off? But after weathering the initial shock of hearing Emmanuel Madan and Thomas McIntosh coordinate printing machines to play complex rhythms, you'll find that the two have crafted a surprisingly sophisticated symphony of short, five-minute beats bridged by erratic and screeching noise. It will give you a new appreciation for the annoyingly loud computer equipment that seems to drive everyone crazy at the office. (Mosi Reeves)

No. 2
What Does Good Luck Bring? (In Music We Trust)

After Elliott Smith played kissyface with Celine Dion at the Oscars and Sam Coomes hit mope-pop pay dirt with Quasi, another alumnus of Portland's Heatmiser set out on his own search for pop-rock perfection. Former guitarist for that supergroup-in-reverse, Neil Gust formed No. 2 in 1998, teaming up with Jr. High's Paul Pulvirenti on drums and Braille Stars' Gilly Ann Hanner on bass. A year later the trio released *No Memory* (Chainsaw), an album that — despite being one of the most melodic, melancholic rock releases of 1999 — went largely ignored, earning Gust little more than the tag "that other guy from Heatmiser."

It's not surprising, then, that No. 2's follow-up is even more cynical than its Smith-produced predecessor. "I've got good intentions, but nothing's gonna change," Gust predicts on "Good Intentions," one of *What Does Good Luck Bring?*'s nine top-notch tales of disillusionment. The assertion is hard to dispute: for all its ridiculously catchy hooks, the trio — currently including Pulvirenti and the Minus 5's Jim Talstra on bass — is so unassuming that it's no wonder so many people, used to bands' shameless self-promotion, pay No. 2 no mind.

Just because Gust isn't as well-known as Smith or Coomes — who makes a guest appearance here — doesn't mean *Luck* isn't as noteworthy as anything recorded by his former bandmates. The album subtly expands *No Memory*'s sonic palette with countrified balladry and rough-edged rockers, while sticking to the poignant pop formula that's long made Gust one of the Northwest's best songwriters. So while *Luck* may not bring fame and fortune to No. 2, in a better world, albums as excellent as this certainly would. *No. 2 plays Sat/19, Cafe du Nord, S.F. (415) 861-5016.* (Jimmy Draper)

2nd Time Around

Fleetwood Mac
The Very Best Of (Reprise)

I've made a mistake or two over the years — who hasn't? I'll stand up and admit it, most of the time anyway. My friends know that I've blown through a wife or three, that I still love both Gangs of Four, that at 16 I took peyote and thought that God was at a family dinner party (bad move), that I still haven't graduated from college, that I don't say no, that I've never voted. I'm not all that ashamed to say I drove through Oakland this morning listening to Fleetwood Mac's Christine McVie singing "Say You Love Me" at top volume. What can I say? Although I never told my hipster friends, I was, once upon a time, hooked on *Fleetwood Mac* (1975) and *Rumours* (1977).

This 36-song set features material from those two albums, and *Tusk*, which I hated when it came out, but now — thanks to Camper Van B.'s recent destruction of the original — songs from that album are permanently, grimly bent, an improvement. Still, the first two albums provide the backbone of this compilation, and some of the material — pure, sugar-coated pop-rock — sounds good, to me anyway. "Go Your Own Way," "You Make Loving Fun," "Second Hand News," and the aforementioned McVie tune made driving in Los Angeles bearable back in the day. Drummer Mick Fleetwood and bassist John McVie were a rock-solid rhythm section, wonderfully understated in an age of excess.

But ultimately it was that — excess — that was F.M.'s downfall as much as Stevie Nicks's twirling skirts. By *Tusk*, a band that in the '60s and early '70s was nimble enough to weather heroic doses of psychedelics, the loss of two guitarists to mental illness, and enormous changes in public taste ultimately became as big and bloated as an ocean liner. This compilation has some good moments, but beware the bells and whistles — videos, Web hookups — that are paving the way for a new studio album and reunion tour. (J.H. Tompkins)

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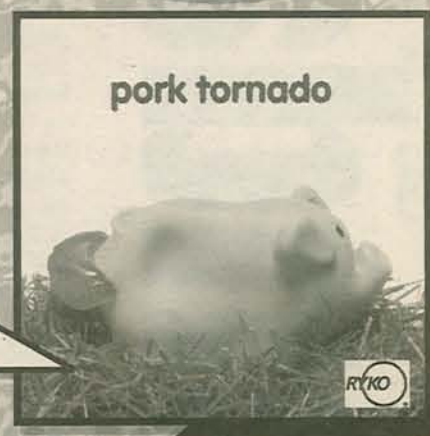
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THE HOUSE OF MENTHOL®

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critics' choices, listings, and more

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Head over heels: The acrobatic dancers of ABADÁ Capoeira are among the performers appearing at the eighth annual In the Street Festival. See Fri/18.

8 days a week

Oct. 16–23, 2002

Oct. 16
Wednesday

Duck, duck, goose Notable Japanese composer and musician **Natsuki Tamura** hosts an interesting evening of musical chairs in the East Bay tonight. The trumpeter, who has received high praise for his amazing improvisational skills, will be choosing ensembles from a pool of 10 illustrious Bay Area players: saxophonist Phillip Greenlief, vocalist Morgan Guberman, electronic manipulator Tim Perkis, percussionists Gino Robair and Garth Powell, bassist Matthew Sperry, koto player Shoko Hikage, trumpeter Tom Djll, trombonist Toyoji Tomita, and shakuhachi player Philip Gelb. This all-star lineup promises an almost endless combination of exciting, magical sounds. *8 p.m., 21 Grand, 449B 23rd St., Oakl. $10. (510) 444-7263.* (Angie Edwards)

Oct. 17
Thursday

The weasel goes pop Pervasive weirdness lurks beneath the perfect pop songs of New York–based **Enon.** Bursts of noise and antimelodic thrusts turn up everywhere in their songs, disfiguring the bouncy sensibility and countering the articulate lyrics. With the release of *High Society* (Touch and Go/Southern) this summer, the band moved further toward impeccable, hyperliterate, danceable rock. Antipop tendencies persist, though, in Enon's trademark off-kilter rhythms, which lurch slyly beneath their melodic gems. Each song seems to have a shifting center of balance that makes listeners dance, then leaves them on the wrong foot. The Helio Sequence and Breast complete the bill. *10 p.m., Bottom of the Hill, 1233 17th St., S.F. $8. (415) 621-4455.* (Elizabeth Lobsenz)

Oct. 18
Friday

Frankenfood for thought Walking through an average supermarket today, you have good reason to doubt the safety of most of the products you see. ***Fed Up! Genetic Engineering, Industrial Agriculture, and Sustainable Alternatives,*** a new video by Angelo Sacerdote of San Francisco organization Wholesome Goodness, explores the ways in which agribusiness practices have compromised safety and shifted control of the food supply away from small farmers and the public. Using interviews with activists, writers, and scientists, as well as archival footage, *Fed Up!* shows why — and how — small producers and everyday consumers should take back control of their food. *8 p.m., Artists' Television Access, 992 Valencia, S.F. $5. (415) 824-3890, www.atasite.org.* (Lobsenz)

Take it outside The Tenderloin is probably the last place you'd expect to suddenly encounter a koto performance, a live soap opera, aerial choreography, or teenage Cambodian dancers. That's why the eighth annual **In the Street Festival,** presented by the Luggage Store and the 509 Cultural Center, is such a wonderfully unique phenomenon. For three days Ellis Street between Leavenworth and Hyde becomes a hotbed of performance and creativity, kicking off with tonight's ceremonial planting of a Japanese maple in mural-festooned Cohen Alley, followed by performances by Dance Brigade, Miya Masaoka, and others. Saturday and Sunday are packed with nonstop activities, with appearances by Keith Hennessey and Circo Zero, the Chitresh Das Dance Company, ABADÁ Capoeira, and Crown City Rockers, to name a few, plus DJs, puppeteers, graffiti artists, break-dancers, snake-dancers, and too many more to list here. If you normally view the 'Loin as a pocket of the city to avoid, here's your chance to see its streets in a whole new light. *Tonight, 5:30–10 p.m.; Sat/19–Sun/20, 11:30 a.m.–5:30 p.m., Ellis between Leavenworth and Hyde, S.F. Free. (415) 255-5971, www.luggagestoregallery.org.* (Cheryl Eddy)

Travel guide What separates singer-storyteller **David Dondero** from this city's overpopulated pack of navel-gazing guitar-slingers is his ability to internalize the struggles of those whose paths he crosses. A transient rock-folkie with a forlorn, road-worn vibrato recalling that of Bright Eyes' Conor Oberst, Dondero has been around the block enough to know it's the faces, not the places, that ultimately matter in travel. So on his latest album, *Shooting at the Sun with a Water Gun,* he looks into his well-traveled past and reimagines strangers' conversations as words of wisdom, using their histories as survival guides. The resulting travelogue is so refreshingly empathetic that it's impossible to hear him as just another one of the city's self-obsessed hum 'n' strummers. Nik Freitas and Virgil Shaw also perform at this Future Farmer showcase. *10 p.m. Cafe du Nord, 2170 Market, S.F. $7. (415) 861-5016.* (Jimmy Draper)

Synthetically organic Explore alternate universes at ***Plastic: A Trip Through the Membrane,*** a multimedia "play" experience created by Dr. Aaron Wolf Baum (a.k.a. "Doctor Friendly"). Dr. Baum's art presents a fascinating, high-tech take on creation — and we are all aware that amazing theories often evolve into actualities. Prepare yourself by undergoing this multimedia journey into another reality. Expect numerous projected images and audio environments, live soundscapes by Alaric Burns, movement by Butoh dancer Ledoh, and costumes and sculpture by designer Loo Lin, among them "the External Immune System," an extensive 100-foot maze of medical tubing. *Through Sat/19. 8 p.m., Lab, 2948 16th St., S.F. $7–$10. (415) 864-8855, www.thelab.org.* (Edwards)



Scoop it up: Spoon spread the gospel of power-pop this week at Slim's. See Mon/21.

SPOON PHOTO BY LIZELLE VILLAPANDO

Oct. 19
Saturday

Puttin' on the glitz
Pageants have had a rough time this year, what with the Miss America contest being marred by the "two Miss North Carolinas" controversy and the maybe-secretly-married-and-preggers Miss Universe having to give up her title. Fortunately, all signs point to a scandal-free 29th annual **Mr. and Miss Gay San Francisco Pageant,** presented by the Imperial Court of San Francisco and bearing the theme "Hollywood Style." Contestants do battle in a variety of categories (interview, sportswear, and evening attire), plus the talent portion, which looks to kick standard beauty pageant ass with at least one elaborate production number on the bill. Besides taking home the coveted crowns, the winners of this friendly competition add an extra, community-oriented layer to the glamour by hosting charity events during their reigns. *7 p.m., Most Holy Redeemer rec hall, 100 Diamond, S.F. $15–$20. (415) 864-0959.* (Eddy)

Brassy New Orleans has birthed much American music, and the funky second-line sound is as durable, not to mention danceable, as any the Crescent City has served up. The **Brass Monkey Brass Band** — led by tubas, trombones, trumpets, and saxophones — play sweaty, high-energy party music that drags a New Orleans anchor to all points of the globe. They've got chops to burn, which they apply to a repertoire that ricochets from "Doo Wah Diddy" to "When the Saints Go Marching In," with nods to Stevie Wonder and Led Zeppelin in between. With the world on the brink of war, it's time to party like there's no tomorrow, because hey, who knows? *10 p.m., Elbo Room, 647 Valencia, S.F. $8. (415) 552-7788.* (J.H. Tompkins)

Public service Political power runs through the airwaves, and no one knows that better than an underfunded activist group that's trying to get its message out to the masses. Sup. Gavin Newsom and his allies have been running a slick media campaign on behalf of Proposition N (Care Not Cash), which would drastically slice General Assistance checks, and they seem to have money to burn. The Committee Against Increased Homelessness, running on volunteer efforts and donated equipment, can't make the same claim, but it has created some TV spots that will shed light on the lies behind Prop. N. Tonight's **No on Prop. N benefit** to raise money for airtime includes DJs and performances by Mates of State, Whysall Lane (ex-members of Versus, Jawbreaker, and the Little Deaths), and Running Ragged (whose bassist, Gretchen Hildebran, worked on the ads). *9 p.m., Femina Potens, 4618 Third St., S.F. $10–$20, free to G.A. recipients, no one turned away for lack of funds. (415) 824-3119, www.nomorehomelessness.org.* (Lynn Rapoport)

Maple leaf rag Toronto band **Do Make Say Think** share the Constellation label with fellow Canadian minimal instrumental bands Godspeed You Black Emperor! and A Silver Mt. Zion. Yet Do Make Say Think find unique musical territory within their genre, crafting warm, subtle tracks from jazzy drums, softly strummed guitars, and bits of layered-on noise. The result is strikingly organic music, sounding as ancient and endemic as if it survived from prehistory or grew like moss on trees. Fly Pan Am join the band, bringing a clattering take on instrumental post-rock that bears the rhythmic stamp of drawn-out psych tirades and the austerity of punk. The Drift also perform. *10 p.m., Bottom of the Hill, 1233 17th St., S.F. $10. (415) 621-4455.* (Lobsenz)



In medias res: Butoh dancer Ledoh breaks on through at *Plastic: A Trip Through the Membrane,* a performance cosponsored by the Lab and Climate Theatre. See Fri/18.

Oct. 20
Sunday

Alley cats Head out for an early evening show featuring local rockers **Grace Alley,** whose easygoing sound is tinged with pop, blues, and country. Lead singer Leslie Gage has been at the mic all her life (her family owns a nightclub back East, and she got her start crooning on weekends at the ripe old age of 12. Gage has been called "the female Chris Isaak," and she also names Bonnie Raitt and Jeff Buckley as influences). The rest of the band — named for the Mission District street where they practice — are also seasoned musicians, so swing by and hoist a beer in support of their first Parkside gig. The Bellyachers and William Elliot Whitmore open. *5 p.m., Parkside, 1600 17th St., S.F. Free. (415) 503-0393.* (Eddy)

Oct. 21
Monday

Spoonful of sugar In a just power-pop universe, where music was judged purely on its gutsy melodies and clever way with a chorus rather than the cut of the artist's jibe and fashion savoir faire, **Spoon** would be attracting the same amount of ink as the Strokes. Both bands like their pop sharp, short, and infectious as all get out. But Spoon was born a generation too late to comfortably ride the current rock revival, and the Austin, Texas, band became a textbook case of late-'90s major-label neglect after singer-guitarist-songwriter Britt Daniel and company were dropped by Elektra and then came out swinging with their poison pen of a single, "The Agony of Laffitte," aimed at their former A&R man. So there's little wonder then that Daniel's anxiety-wracked ditties — in full, hard-knock glory on their latest album, *Kill the Moonlight* (Merge) — come with a nasty edge that pulls them out of the Pixies imitator camp and into a tough little league of their own. Live, these guys are relatively unflashy and gimmick free — all the better to let those hooks bite. *8 p.m., Slim's, 333 11th St., S.F. $12. (415) 522-0333.* (Kimberly Chun)

Oct. 22
Tuesday

Good for the soul Prolific writer **Anne Lamott** has attracted a rabid fan base appreciative of her deeply personal works, especially Word by Word, an online column that appeared on Salon.com in the late 1990s, and the memoir *Travelling Mercies,* an essay collection Lamott described as containing "pieces on forgiveness, grief and anger, and how transformative those emotions can be; and it's about healing, being a mess, having jiggly thighs, and being imperfect." Spirituality — but never preachiness — and humor also inform the author's several novels, such as *Hard Laughter* and *Crooked Little Heart,* and additional works of nonfiction, including her reflections on being a single mother, *Operating Instructions.* Lamott's latest work, *Blue Shoes,* is about a recent divorcée struggling to raise two small children while caring for her elderly mother. Lamott appears tonight as part of City Arts and Lectures' "Social Studies 2002" series. *8 p.m., Herbst Theatre, 401 Van Ness, S.F. $18. (415) 392-1400.* (Eddy)

Oct. 23
Wednesday

Strange fruit About three years ago it seemed like **Melt-Banana** were ready to take over the world, or at least as much of the world as an abrasive Japanese hardcore-noise band could ever hope to take over. They were touring constantly and had a new album (*Charlie,* on their own A-Zap label) that, although not on the level of their amazing live sets, was still pretty good. It also didn't hurt to have influential, demographics-crossing fans such as Jim O'Rourke, John Zorn, and the guys in Mr. Bungle. But for whatever reason that momentum has fizzled over the last couple of years, as they've been uncharacteristically quiet. They're back, though, with a new drummer (the phenomenal Dave Witte of Phantomsmasher and Burnt by the Sun) and hopefully some new songs, too. Joining them on the bill are the always-entertaining 400 Blows, an L.A. trio who sound like nu-metal might if it were good and actually rocked. Snowsuit opens. *9 p.m., Slim's, 333 11th St., S.F. $10. (415) 255-0333.* (Will York)

Down for the cause The **San Francisco Late Night Coalition** sponsors a benefit designed to raise awareness about election issues important to those who love the nightlife: Sup. Chris Daly's District Six reelection bid and the pro–Proposition F campaign. Throwing their support behind the preservation of San Francisco's late-night culture is a variety of talent, including live bands Naugacide and Flexx Bronco, and DJs Jenö (Wicked), Spesh (Qool), Dutch (Thump Radio), and KJ (Eyephunk). *8 p.m., DNA Lounge, 375 11th St., S.F. $5. (415) 225-8471, www.sflnc.org.* (Eddy)

The Bay Guardian *listings deadline is two weeks prior to our Wednesday publication date. To submit an item for consideration, please include the title of the event, date and time, venue name, street address (listing cross streets only is not sufficient), city, telephone number readers can call for more information, telephone number for media, admission costs, and a brief description of the event. Send information to Listings, the Bay Guardian Building, 135 Mississippi St., S.F. 94107; fax to (415) 487-2506, or e-mail (no attachments, please) to listings@sfbg.com. We cannot guarantee the return of photos, but enclosing an SASE helps. We regret we cannot accept listings over the phone.*



Royal flush: Fernando Robles and Holly Gramm (Mr. and Miss Gay San Francisco 2002) will pass their titles to new winners at a Hollywood-themed pageant this week. See Sat/19.



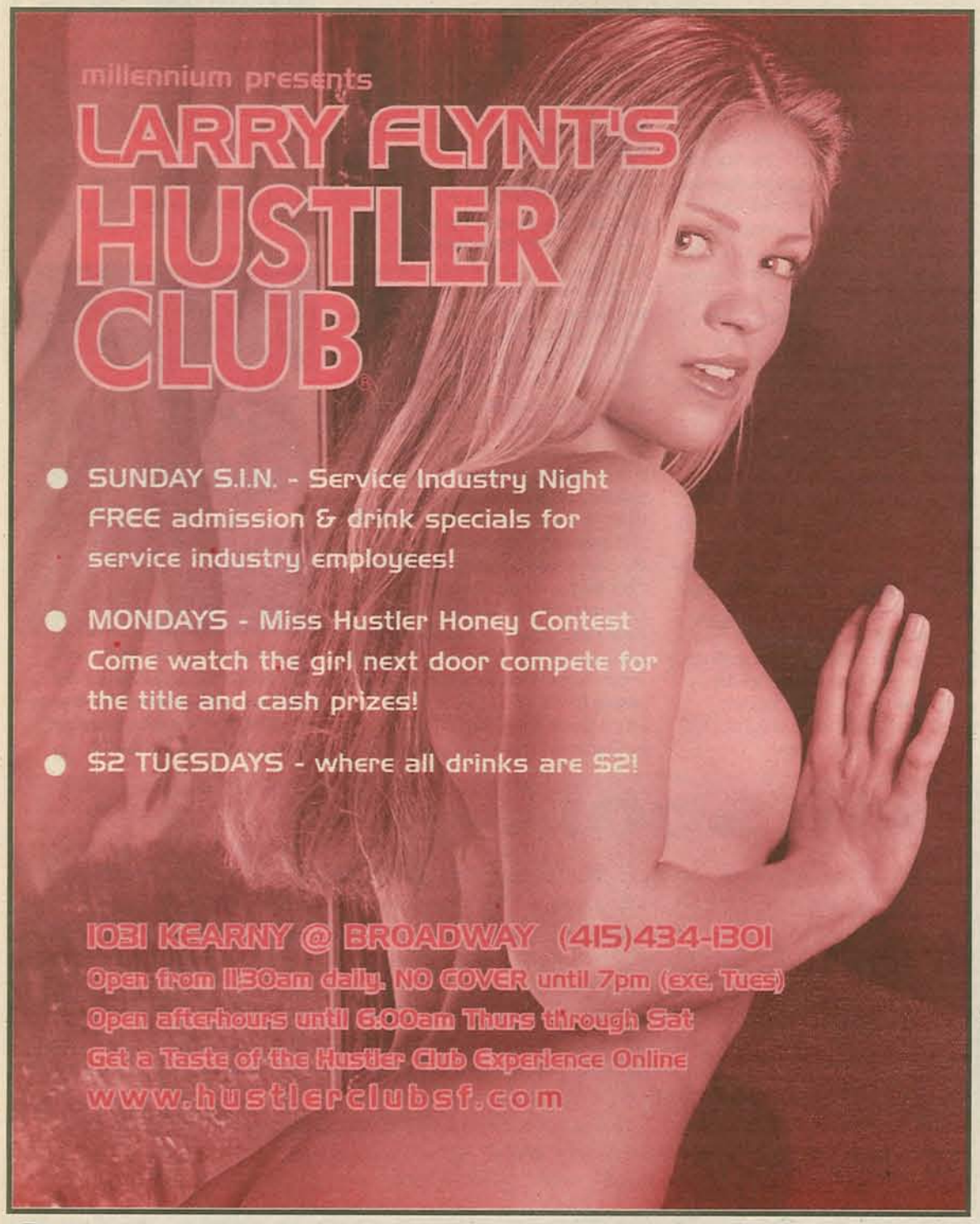
Noteworthy: Alto and soprano saxophonist Greg Osby fills Grace Cathedral with his music as part of the San Francisco Jazz Festival.

Hot spot

Jazz may command only a 3 percent share of the CD marketplace, but you wouldn't think it such a commercial nonentity judging by the San Francisco Jazz Festival. That's because over the course of two decades Randall Kline has deftly modeled his presenting organization along symphony-opera-ballet lines, cultivating a solid audience of society swells and die-hard jazzers and programming virtually can't-miss shows into a deservedly attention-grabbing two-and-a-half-week-long cornucopia of classic, mainstream, progressive, and offbeat sounds. This year's fest runs Oct. 23 through Nov. 10 and tests not only the pocketbook but also the definition of jazz with Tuvan throat singers Huun-Huur-Tu joining sax master James Carter for the always enthralling Sacred Space concert (Nov. 1) and Merle Haggard headlining a tribute to Bob Wills (Nov. 8). If jazz has to become a special occasion music, at least this festival lays out a full banquet of history (Wayne Shorter, Ellis Marsalis and Bobby Hutcherson, and Shirley Horn), global diversity (Jon Jang, David Murray, Hermeto Pascoal, Ruben Blades, Djelimady Tounkara, Yusef Lateef, and Adam Rudolph), and edginess (Ornette Coleman, James "Blood" Ulmer, Tin Hat Trio, Greg Osby, Bobby McFerrin, and the Jack DeJohnette–John Surman and Paul Plimley-Lisle Ellis duos). *Oct. 23–Nov. 10, various times and venues, S.F. $5–$75. (415) 788-7353. Go to www.sfjazz.org for the complete schedule.* (Derk Richardson)

FERNANDO ROBLES AND HOLLY GRAMM PHOTO BY JAMES SCOTT GERAS

EVERY FRIDAY NIGHT
Andy Wasserman, Xavier & Chadwick present
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MUSIC IS THE CURE
10 PM – 5 AM
DNA LOUNGE
375 Eleventh St
San Francisco
415.646.0803
Rotating Main Room Residents:
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Behrouz
Jeno
Sen-Sei & David Coleman
Julius Papp
Upstairs | Atmospheric Soul:
DJ Seven
DJ Solomon
DJL!
DJ Add 1
$15 cover w/ 21+ I.D.
www.sfstation.com/clubs/electricprod.htm



music

Music listings are compiled by Sarah Han. The music interns are Elizabeth Lobsenz and Angie Edwards. Since club life is unpredictable, it's a good idea to call ahead to confirm bookings and hours. Prices are listed when provided to us. See 8 Days a Week for information on how to submit an item to listings.

wednesday 16

Rock/blues/hip-hop

Joseph Arthur, Johnny Society *Cafe du Nord. 9:30pm, $10.*
Michael Burks *Biscuits and Blues. 9pm, $7.50.*
Chameleons UK, James Oakes and the Bellows *Great American Music Hall. 9pm, $22.50.*
DJ Leibowitz *Rite Spot. 9pm, free.*
Downtown Apostles *Club Galia. 8pm, $5.*
Dreams Come True *Fillmore. 8pm, $25.*
Flea Bops, Stillman *Elbo Room. 10pm, $8.*
David Hopkins *Red Devil Lounge. 9pm, $10.*
Andrew Jefferies *Saloon. 9:30pm.*
Love Infinity, Morning Spy *Tongue and Groove. 9pm, $5.*
Melvin Seals and Rhythm Factory *Boom Boom Room. 9:20pm, $8.*
Nero, Make Out Date, Locals *Bottom of the Hill. 7:30pm, $6.*
John Seltzer, Totem Park, Atomic Mint *330 Ritch. 9pm, $6.*
Southern Culture on the Skids, Forty-Fives *Bimbo's 365 Club. 8pm, $16.*
Transcender, Here Are the Facts You Requested *Parkside. 10pm, $5.*
Whiskey Pie *Last Day Saloon. 9pm, $3.*

Jazz/new music

Acid Queen *Bruno's. 9pm, $5.*
Al Pacheco Jazz Band *Skip's Tavern. 8-10pm.*
Don Asher and Kent Cohea *Moose's. 7:30pm.*
BJ Papa Trio *Washington Square Bar and Grill. 7-10:30pm.*
Charles Unger Experience *Les Joulins. 8pm.*
Downtown Uproar *Bamboo Hut, 479 Broadway; 989-8555. 8:30pm, $5.*
Le Jazz Hot *Black Cat. 6-9pm, free.*
Mike Lipskin with Lorna K *House of Shields, 39 New Montgomery; 392-7732. 5:30pm.*
Eddie Marshall *Bacar. 9pm.*
Jason Myers *Houston's, 1800 Montgomery; 392-9280. 6pm.*
Ricardo Scales *Top of the Mark. 6-10pm.*
Shan Kenner Trio *Enrico's. 7pm.*
Steve Tyrell *Plush Room. 8pm.*
Vince Lateano Trio *Jazz at Pearl's. 9pm, free.*

Bay Area

Eric Shifrin and the In Crowd *Paragon Bar and Grill. 9pm.*
Natsuki Tamura *21 Grand, 449B 23rd St, Oakl; (510) 444-7263. 8pm, $10.* See 8 Days a Week, page 60.
Reverend Rabia *Anna's Jazz Bistro. 8pm.*
Arturo Sandoval *Yoshi's. 8 and 10pm, $18.*
Savant Guard *Jupiter. 8pm, free.*

Folk/world/country

Dwayne Jarvis, Amy Rigby *Hotel Utah Saloon. 9pm, $5.*
West of Kentucky *Plough and Stars. 9pm.*

Bay Area

Rachel Efron, Kin-fusion, Peter Romulus *Freight and Savage. 8pm, $13.50.*
Andrew Freeman and friends *Cato's Ale House. 6-9pm, free.*
Mamar Kassey *Ashkenaz. 9pm, $12.*
Orchetra Azabache *Club Fusetti. 9pm.*
Andrea Prichett and Amy Martin *Rose Street House of Music, 1839 Rose, Berk; (510) 594-4000, ext MUS. 7:30pm, $5-20 sliding scale.*

Dance clubs

Afterwards *Pow! A Cocktail Lounge. 9pm-2am.* Progressive house music with Danny, Drew, and Gabriel.
Audible Colors *The Top. 10pm-2am.* House music with weekly guests.
Beat Salad *Amnesia. 9:30pm, $5.* With Scott Carrelli, Jason Douglas, and KENichi.
B.E.D. *Cellar. 9:30pm, $5.* R&B, hip-hop, and old-school with Blaqwest, Phiness, and rotating guests.
Blind Tiger *8pm, free.* House and uptempo with local DJs.
Bondage A Go-Go *Cat Club. 9:30pm-3:30am, $5-10.* Deathrock, industrial, '70s and '80s dance music, interactive BDSM, and go-go dancers.
The B-sides *Liquid. 10pm-3am, $2-4.* House music with Anita Lofton and special guests.
Club Six *9pm-2am.* With Too Rude Dudes.
Construction *330 Ritch. 10pm-2am.* Tech-house with residents Torque and Huey.
Deep South *An Sibin. 9pm-2am, $3, free before 11pm.* Rare groove, disco classics, and deep house with Chang, TJ Hicks, Mark, and Yvonne.
Discover *Ruby Skye. 9pm-3am.* Hard house with DJ Ben Doren.
Dream *Cloud 9 Motel. 9:30pm-2am, $5.* With DJs Paul Hemming and Jenö.
Electro Rodeo *Galaxy Club. 10pm, $3.* With Bre Ad, Cybrid, and Joe Rice.
Exotica *Glas Kat. 9pm-2am, $10.* Go-go dancing with the Men of Exotica and Go-Go Tribe and funk, disco, and house music.
Givin It Up! *26 Mix. 10pm-2am.*
GOFU *Skylark. 9pm, free.* With Trouble, Cikee, DJ Definite, Raw B, Top Bill, A One, Oakland Faders, and DJ Conshus.
Hump *The Stud. 10pm-2am.* '70s-present dance music.
Julip *9:30pm.* DJ Consuelo and the Soul Searchers spin slow jams, soul, and hip-hop.
Midnight Odyssey *Jillian's Nightclub, 101 Fourth St; 369-6100. 9pm-2am, $5.* Latin, reggae, bhangra, samba, and more with DJ Jose Ruiz.
New Wave Hookers *Sacrifice. 10pm-2am, $3.* New wave and punk with DJ Queen of Noise.
1964 *Edinburgh Castle. 10pm-2am, free.* Mod and '60s dance party.
Qoöl *111 Minna Gallery. 5-10pm, $5.* Pan-techno lounge with DJs Spesh, Gil, Hyper D, and Jondi.
Red Wine Social *Dalva, 3121 16th St; 332-5800, ext 211. 10pm-2am, free.* With Toph One and Tiki Jim.
Showcase *City Nights. 9pm.* With the Style beyond Compare DJs.
Skank *Jezebels Joint. 9:30pm-2am, free.* Ska, punk, and reggae.
Slow Burning *Arrow. 10pm-2am, $3, free before 11pm.* Electro, dub, hip-hop, Britpop, UK garage, and more with guests Kid 606, Ross Hogg, and Centipede.
Vitabar *Divas, 1081 Polk; 928-6006. 10pm-2am, $5.* With mikee and Jada Halston.
WildSeed *Baobab. 9:30pm-1:30am, free.* Grassroots dance party with DJ Somuchsoul and the African B-Girl Society.
X-Files *Sno-Drift. 10pm, $3.* Hip-hop, old-school, and R&B.

Bay Area

Shattuck Downlow *8pm-2am.* Live salsa.
Soulvation *Ruby Room. 10pm-2am.*
Turbo *Radio, 435 13th St, Oakl; (510) 451-2889. 10pm-2am, free.* Indie rock, old rock, and hip-hop.

thursday 17

Rock/blues/hip-hop

Angels Camp, Royal Deuces, Mutilators *Voodoo Lounge. 8:30pm, $6.*
Atomic Mist *Ireland's 32. 9pm.*
Bic Runga, Garageland, House Jacks *Cafe du Nord. 9:30pm, $10.*
Tony Coleman *Biscuits and Blues. 9pm, $10.*
Deerhoof, Dilute, Sharon Cheslow's Coterie Exchange *Hemlock Tavern. 10pm, $5.*
Enon, Helio Sequence, Breast *Bottom of the Hill. 10pm, $8.* See 8 Days a Week, page 60.
Five Year Space Effort *Red Devil Lounge. 9pm, $5.*
Flogging Molly, One Man Army, Briggs *Slim's. 8pm, $1.05.*
Great Highway, A Band Called Ted *Brainwash. 8pm, free.*
Patty Griffin *Fillmore. 8pm, $22.50.* Brittany Shane plays the Fillmore Lounge at 8pm.
Horse Thief Jack *Rite Spot. 9pm, free.*

Continued on page 64

Amnesia 853 Valencia; (415) 970-8336.
Amoeba Music 1855 Haight; (415) 831-1200.
Annie's Cocktail Lounge 15 Boardman Place; (415) 703-0865.
An Sibin 1176 Sutter; (415) 929-1992.
Arrow 10 Sixth St; (415) 255-7920.
AsiaSF 201 Ninth St; (415) 255-2742.
Atlas Cafe 3049 20th St; (415) 648-1047.
Bacar 448 Brannan; (415) 904-4100.
Backflip 601 Eddy; (415) 771-FLIP.
Bad Abbots 2801 Leavenworth; (415) 775-5110.
Baobab 3388 19th St; (415) 643-3558.
Bas 383 Bay; (415) 399-9555.
Bazaar Cafe 5927 California; (415) 831-5620.
Beach Chalet 1000 Great Highway; (415) 386-8439.
Beauty Bar 2299 Mission; (415) 285-0323.
Big Heart City 836 Mission; (415) 777-0666.
Bigfoot Lodge 1750 Polk; (415) 440-2355.
Bimbo's 365 Club 1025 Columbus; (415) 474-0365.
Biscuits and Blues 401 Mason; (415) 292-2583.
Bistro E Europe 4901 Mission; (415) 469-5637.
Bistro 339 Ramada Union Square Hotel, 339 Taylor; (415) 563-8571.
Black Cat 501 Broadway; (415) 981-2233.
Blind Tiger 787 Broadway; (415) 788-4020.
Blue Lamp 561 Geary; (415) 885-1464.
Boom Boom Room 1601 Fillmore; (415) 673-8000.
Bottom of the Hill 1233 17th St; (415) 621-4455.
Brainwash 1122 Folsom; (415) 255-4866.
Broadway Studios 435 Broadway; (415) 291-0933.
Bruno's 2389 Mission; (415) 648-7701.
Bubble Lounge 714 Montgomery; (415) 434-4204.
Butter 354 11th St; (415) 863-5964.



Who raided the thift store? Run for Cover Lovers celebrate the release of their new CD at the Hemlock Tavern Sat/19.

Butterfly 1710 Mission; (415) 864-8999.
Buzz 9 139 Eighth St; (415) 255-8783.
The Cafe 2367 Market; (415) 861-3846.
Café Claude 7 Claude; (415) 392-3515.
Cafe Cocomo 650 Indiana; (415) 824-6910.
Cafe du Nord 2170 Market; (415) 861-5016.
Cafe International 508 Haight; (415) 552-7390.
Cafe Niebaum-Coppola 916 Kearny; (415) 291-1700.
Canvas 1200 Ninth Ave; (415) 504-0060.
Cat Club 1190 Folsom; (415) 431-3332.
Cellar 685 Sutter; (415) 441-5678.
Cellar at Johnny Foley's 243 O'Farrell; (415) 954-0777.
Cherry Bar and Lounge 917 Folsom; (415) 974-1585.
City Nights 715 Harrison; (415) 546-7938.
Cloud 9 Motel 34 Seventh St; (415) 355-9991.
Club Caliente 298 11th St; (415) 255-2232.
Club Deluxe 1509 Haight; (415) 552-6949.
Club Galia 2565 Mission; (415) 970-9777.
Club NV 525 Howard; (415) 339-8686.
Club Six 60 Sixth St; (415) 863-1221.
Curve Bar 747 Third St; (415) 820-1400.
Cypress Club 500 Jackson; (415) 296-8555.
Dalva 3121 16th St; (415) 252-7740.
Deuces 2319 Taraval; (415) 566-9122.
DNA Lounge 375 11th St; (415) 626-1409.
Eagle Tavern 398 12th St; (415) 626-0880.
Eastside West 3154 Fillmore; (415) 885-4000.
Edinburgh Castle Pub 950 Geary; (415) 885-4074.
850 Cigar Bar 850 Montgomery; (415) 291-0850.
Elbo Room 647 Valencia; (415) 552-7788.
Endup 401 Sixth St; (415) 357-0827.
Enrico's 504 Broadway; (415) 982-6223.
Fillmore 1805 Geary; (415) 346-6000.
Fuse 493 Broadway; 788-2706.
Galaxy Club 1840 Haight; (415) 387-2996.
Gin Joint 312 Harriet; (415) 934-1655.
Glas Kat 520 Fourth St; (415) 495-6626.
Gordon's House of Fine Eats 500 Florida; (415) 861-8900.
Great American Music Hall 859 O'Farrell; (415) 885-0750.
Hemlock Tavern 1131 Polk; (415) 923-0923.
HiFi 2125 Lombard; (415) 345-TONE.
Holy Cow 1535 Folsom; (415) 621-6087.
Hotel Utah Saloon 500 Fourth St; (415) 546-6300.
House of Shields 39 New Montgomery; (415) 495-5436.
Hush Hush Lounge 496 14th St; (415) 241-9944.
Ireland's 32 3920 Geary; (415) 386-6173.
Irish Bank 10 Mark Lane; (415) 788-7152.
Java on Ocean 1700 Ocean; (415) 587-3126.
Jazz at Pearl's 256 Columbus; (415) 291-8255.
Jelly's 295 China Basin Way; (415) 495-3099.
Jezebels Joint 510 Larkin; (415) 345-9832.
Johnny Foley's 243 O'Farrell; (415) 954-0777.
Les Joulins 44 Ellis; (415) 397-4436.
Julip 839 Geary; (415) 474-3216.
Justice League 628 Divisadero; (415) 289-2038.
Kate O'Briens 579 Howard; (415) 882-7240.
Kelly's Mission Rock 817 China Basin Way; (415) 626-5355.
Kimo's 1351 Polk; (415) 885-4535.
King Street Garage 174 King; (415) 974-6020.
Last Day Saloon 406 Clement; (415) 387-6343.
Laszlo 2526 Mission; (415) 401-0810.
Lexington Club 3464 19th St; (415) 863-2052.
Lingba Lounge 1469 18th St; (415) 355-0001.
Liquid 2925 16th St; (415) 431-8889.
Lou's Pier 47 300 Jefferson; (415) 771-0377.
Luggage Store Gallery 1007 Market, Second floor; (415) 255-5971.
Mad Dog in the Fog 530 Haight; (415) 626-7279.
Make-Out Room 3225 22nd St; (415) 647-2888.
Metronome Ballroom 1830 17th St; (415) 252-9000.
Monkey Club 2730 21st St; (415) 647-2144.
Moose's 1652 Stockton; (415) 989-7800.
Movida Lounge 200 Fillmore; (415) 934-8637.
Mucky Duck 1315 Ninth Ave; (415) 661-4340.
Nickie's BBQ 460 Haight; (415) 621-6508.
Noe Valley Ministry 1021 Sanchez; (415) 454-5238.
O'Farrell Street Bar 800 Larkin; (415) 567-9326.
Odeon Bar 3223 Mission; (415) 550-6994.
Old First Church 1751 Sacramento; (415) 474-1608.
111 Minna Gallery 111 Minna; (415) 974-1719.
One Market Restaurant 1 Market; (415) 777-5577.
Original Coffee Gallery 1353 Grant; (415) 981-9557.
Oxygen Bar 795 Valencia; (415) 255-2102.
Paisley's 1760 Market; (415) 863-3516.
Parkside 1600 17th St; (415) 503-0393.
Peña del Sur 2870 22nd St; (415) 550-1101.
The Pendulum 4146 18th St; (415) 863-4441.
Pier 23 Pier 23; (415) 362-5125.
Piyassa Restaurant 1686 Market; (415) 864-3700.
Plough and Stars 116 Clement; (415) 751-1122.
Plush Room 940 Sutter; (415) 885-2800.
Polly Esther's 181 Eddy; (415) 885-1977.
Pound-SF Pier 96, 100-Cargo; (415) 826-9202.
Pow! A Cocktail Lounge 101 Sixth St; (415) 278-0940.
Ramp 855 China Basin; (415) 621-2378.
Rasselas Jazz (California) 2801 California; (415) 567-5010.
Rasselas Jazz (Fillmore) 1534 Fillmore; (415) 346-8696.
Rawhide 280 Seventh St; (415) 621-1197.
Red Devil Lounge 1695 Polk; (415) 921-1695.
Redwood Room Clift Hotel, 495 Geary; (415) 775-4700.
El Rio 3158 Mission; (415) 282-3325.
Rite Spot 2099 Folsom; (415) 552-6066.
Ritz-Carlton 600 Stockton; (415) 296-7465.
Roccapulco 3140 Mission; 648-6611.
Rock Soup 3299 Mission; (415) 641-7687.
RoHan Lounge 3809 Geary; (415) 221-5095.
Rose Pistola 532 Columbus; (415) 399-0499.
Royale 1326 Grant; (415) 433-4247.
Ruby Skye 420 Mason; (415) 693-0777.
Sacrifice 800 South Van Ness; (415) 641-0990.
Saloon 1232 Grant; (415) 989-7666.
San Francisco Brewing Company 155 Columbus; (415) 434-3344.
Shanghai 1930 133 Steuart; (415) 896-5600.
Shebeen 139 Eighth St; (415) 593-7642.
Simple Pleasures Cafe 3434 Balboa; (415) 387-4022.
Sitio 1151 Folsom; (415) 626-2388.
Skip's Tavern 453 Cortland; (415) 282-3456.
Skylark 3089 16th St; (415) 621-9294.
Slim's 333 11th St; (415) 522-0333.
Sno-Drift 1830 Third St; (415) 431-4766.
Sound Factory 525 Harrison; (415) 339-8686.
Space 550 550 Barneveld; (415) 550-8286.
Starlight Room Drake Hotel, 450 Powell; (415) 395-8595.
Stars 555 Golden Gate; (415) 861-7827.
Storyville 1751 Fulton; (415) 441-1751.
The Stud 399 Ninth St; (415) 252-7883.
Studio 435 435 Broadway; (415) 291-0333.
Studio Z 314 11th St; (415) 252-7666.
Tango Tango 1550 California; (415) 775-0442.
Tempest 431 Natoma; (415) 495-1863.
1015 Folsom 1015 Folsom; (415) 431-1200.
330 Ritch 330 Ritch; (415) 541-9574.
Tongue and Groove 2513 Van Ness; (415) 928-0404.
The Top 424 Haight; (415) 864-7386.
Top of the Mark Mark Hopkins Intercontinental Hotel, 1 Nob Hill; (415) 616-6916.
Trapdoor 3251 Scott; (415) 776-1928.
Tunnel Top 601 Bush; (415) 986-8900.
26 Mix 3024 Mission; (415) 826-7378.
Velvet Lounge 443 Broadway; (415) 788-0228.
Venue 9 252 Ninth St; (415) 626-2169.
Voodoo Lounge 2937 Mission; (415) 285-3369.
Warfield 982 Market; (415) 775-7722.
Washington Square Bar and Grill 1707 Powell; (415) 982-8123.

Bay Area

Anna's Jazz Bistro 1801 University, Berk; (510) 849-2662.
Ashkenaz 1317 San Pablo, Berk; (510) 525-5054.
Baltic 135 Park Place, Point Richmond; (510) 235-2532.
Beckett's 2271 Shattuck, Berk; (510) 647-1790.
Bison Brewing Company 2598 Telegraph, Berk; (510) 841-7734.
Black Box 1928 Telegraph, Oakl; (510) 451-1932.
Blakes 2367 Telegraph, Berk; (510) 848-0886.
Bluesville 131 Broadway, Oakl; (510) 893-6215.
Bourbon Street 2765 Clayton, Concord; (925) 676-7272.
Caribee Dance Center 1408 Webster, Oakl; (510) 835-1813.
Cato's Ale House 3891 Piedmont, Oakl; (510) 655-3349.
Club Fusetti 815 West Francisco, San Rafael; (415) 459-6079.
Club Muse 856 San Pablo, Albany; (510) 528-2878.
Downtown 2102 Shattuck, Berk; (510) 649-3810.
Eli's Mile High Club 3629 MLK Jr. Way, Oakl; (510) 655-6661.
Fourth Street Tavern 711 Fourth St, San Rafael; (415) 454-4044.
Freight and Salvage Coffee House 1111 Addison, Berk; (510) 548-1761.
H's Lordships 199 Seawall, Berk; (510) 843-2733.
Imusicast 5429 Telegraph, Oakl; (510) 601-1024.
Island Paradise Club 1436 Webster, Alameda; (510) 865-3225.
Ivy Room 858 San Pablo, Albany; (510) 524-9299.
Jimmie's VIP Jazz Room 1731 San Pablo, Oakl; (510) 268-8444.
Jupiter 2181 Shattuck, Berk; (510) THE-ROCK.
Kimball's East 5800 Shellmound, Emeryville; (510) 658-2555.
Lost City 23 Club 23 Visitacion, Brisbane; (415) 467-7717.
New George's 842 Fourth St, San Rafael; (415) 457-1515.
19 Broadway 19 Broadway, Fairfax; (415) 459-1091.
924 Gilman 924 Gilman, Berk; (510) 525-9926.
Oakland Metro 201 Broadway, Oakl; (510) 763-1146.
Octopus Lounge 180 Eureka Square, Pacifica; (650) 355-9400.
Panache 639 E. Blithedale, Mill Valley; (415) 388-3493.
Paragon Bar and Grill Claremont Hotel, 41 Tunnel, Berk; (510) 549-8576.
Paramount Theatre 2025 Broadway, Oakl; (510) 465-6400.
La Peña Cultural Center 3105 Shattuck, Berk; (510) 849-2568.
Peri's 29 Broadway, Fairfax; (415) 459-9910.
Port Lite 229 Brush, Oakl; (510) 451-0600.
Roosters Roadhouse 1700 Clement, Alameda; (510) 337-9190.
Ruby Room 132 14th St, Oakl; (510) 444-7224.
Sanchez Concert Hall 1220 Linda Mar, Pacifica; (650) 355-1882.
Shattuck Downlow 2284 Shattuck, Berk; (510) 548-1159.
Starry Plough 3101 Shattuck, Berk; (510) 841-2082.
Stork Club 2330 Telegraph, Oakl; (510) 444-6174.
Sweetwater 153 Throckmorton, Mill Valley; (415) 388-2820.
Talk of the Town 4481 International Blvd, Oakl; (510) 534-TALK
Tavern Grill 1448 Burlingame, Burlingame; (650) 344-5692.
Veterans Memorial Building 200 Grand, Oakl; (510) 238-3284.
White Horse 6551 Telegraph, Oakl; (510) 652-3820.
Yoshi's 510 Embarcadero West, Jack London Square, Oakl; (510) 238-9200. ❖

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Saturday 10/19
PLUMP
w/ DJs Paul Guido, Tim Dionne & Guests
Sunday 10/20 • NO COVER
SCATTER
w/ DJs Lisa Fox Vs. Clarity,
Forest Green, Chris Burfine & Quantym 23
Tuesday 10/22
THE LOOP
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UPCOMING
10/24 Peach Smoothie
10/25 Crush
10/31 Galaxy Halloween Party

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$2.75 pints, well drinks and sangria during Happy Hour everyday from 4-7pm
+DJ's Sunday thru Thursday after 9:30pm

Wed 10.16 **Red Wine Social** w/TophOne & TMF Crew-Kool DJ Rize & Bisaro
Thur 10.17 **4Play Weekend** w/Señor Keyvan & Mad Marj
Sun 10.20 **Cops Fear Pimp Turf War** w/dj's Phil Sherburne & Anna
Mon 10.21 **Mondango** w/dj Motion Potion & guests
Tues 10.22 **Gravy Train** w/Vinnie Esparza,Johnny Deeper & Asti Spumanti

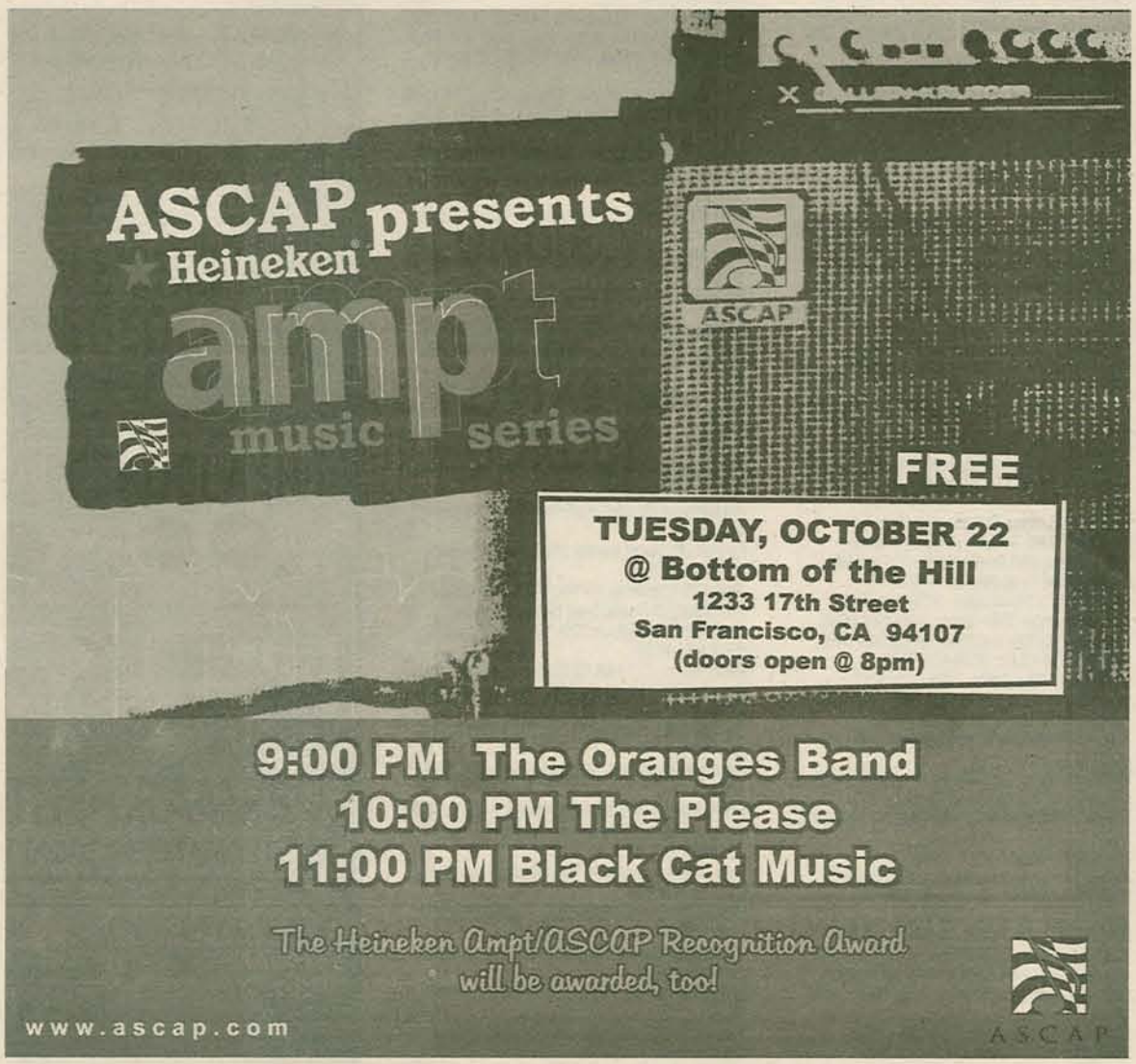


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10.16 Wednesday **Happy Hour** w/ DJ's Vijay & Seiichi from 6-9pm / **French Kiss** w/Miss Audra (9:30)
10.17 Thursday **Tom & Kelly's Playland** w/Tom Thump & DJ Kelly
10.18 Friday **Eat Beats** w/DJ Monkeyfish from 5-9 / **Malik** w/DJ's Oliver Goss, Monte Carlo & Ryan Hopper (9:30)
10.19 Saturday **Undertoe** w/L. Ron Hubba Hubba & Junior Estéban
10.20 Sunday **Hot Rats** hip hop w/TophOne, Kool DJ Rize & guests from 7-2
10.21 Monday **The Main Ingredient** w/DJ's Wisdom & Jaybee
10.22 Tuesday **Shplendid** w/DJNicholas

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music listings

Thursday 17

From page 62

Little Jon and the Giants *Saloon. 9:30pm.*
Liza from Zuba and the Soul Stars, Famous Last Words *Last Day Saloon. 9pm, $5.*
Low Rise, Single, Make Me Famous *Club Galia. 9pm, $7.*
Pat McDonald, Tiny, Eric McFadden *Hotel Utah Saloon. 8:30pm, $5.*
Nicole 'The Human Jukebox' *Johnny Foley's. 9pm.*
Spootnik *Parkside. 9:30pm.*
Transcendental Hayride *Red Devil Lounge. 10:30pm, $6.*
Vanishing, Kalmex and the Riff Merchants, MD 20/20 *Eagle Tavern. 9pm, $5.*
Virgin Mega Whore, Atomic Mint, Jane 4 Justice *Ireland's 32. 9pm, $5.*
Zenith Patrol, DJ Romanowski *Boom Boom Room. 9:20pm, $6.*

Bay Area

Four Minute Mile, Avenue of the Stars *Bear's Lair Brewpub, 2475 Bancroft Way, Berk; (510) 704-4492. 9pm, $5.*
Hello from Amsterdam, One F, Giant Value *Stork Club. 9pm.*
Pep Love *Black Dot Cafe, 1431 23rd Ave, Oakl; www.blackdotcafe.com. 9pm, $5.*
Ph Balance *19 Broadway. 9pm.*
Mates of State, Numbers, Snowsuit, Knulla Roofs *Oakland Metro. 9pm, $10.*

Jazz/new music

Applejack Trio *Enrico's. 7pm.*
Lee Bloom *Chez Spencer, 82 14th St; 864-2191. 7-9pm.*
Jules Broussard and Larry Vuckovich *Bistro 339. 7-11pm.*
Company Night IV *509 Cultural Center, 509 Ellis; 255-5971. 8-10pm, $6-10.*
Cookbook Quartet *Cellar. 5:30pm.*
Ed Wettland–Vince Gomez Duo *Washington Square Bar and Grill. 7-11pm.*
Stefon Harris *Herbst Theatre, 401 Van Ness; 392-4400. 7pm, $25.*
Le Jazz Hot *Black Cat. 6-9pm, free.*
Larry Douglas Quintet *Les Joulins. 8pm.*
Mike Lipskin and Waldo Carter *Moose's. 7:30pm.*
Dave MacNab *Bacar. 9pm.*
Ken Miller and Mark Levine *Paradise Pizza Restaurant, 642 Irving; 759-1487. 6:30pm, free.*
Jason Myers *Houston's, 1800 Montgomery; 392-9280. 6pm.*
Mitch Marcus *Bruno's. 9pm, $5.*
Ricardo Scales *Top of the Mark. 5-8pm.*
Eric Shifrin *Laurel Court, Fairmont San Francisco, 950 Mason; 772-5000. 5-9pm.*
Starlight Orchestra *Starlight Room. 8pm.*
Three Thinking Jazz Trio *Ana Mandara, 891 Beach; 771-6800. 8-11:30pm.*
Top Shelf Jazz Trio *House of Shields, 39 New Montgomery; 495-5436. 5:30pm, free.*
Steve Tyrell *Plush Room. 8pm.*
Mark Wright with Vince Lateano Trio *Jazz at Pearl's. 9pm, free.*

Bay Area

Jules Broussard, Big Nathan, Ned Boynton *Downtown. 8pm.*
Jim Grantham *Soft Notes Club, 355 19th St, Oakl; (510) 444-7587. 8-11pm, free.*
Arturo Sandoval *Yoshi's. 8 and 10pm, $18.*
Ted Moore and UC Jazz Quartet *Anna's Jazz Bistro. 8pm.*
Tom Babbitt Trio *Paragon Bar and Grill. 9pm, free.*

Folk/world/country

High Country *Atlas Cafe. 8-10pm.*
Jesus Diaz y QBA, DJ Carlito's Way *Elbo Room. 10pm, $8.*

Bay Area

Amy Rigby, Dwayne Jarvis *Starry Plough. 9:30pm, $7.*
Strauss-Warschauer Duo *Freight and Salvage. 8pm, $16.50.*

Dance clubs

Alley Catz *The Pendulum. 6pm-2am.* A dance club for women featuring hip-hop, funk, and dancehall.
Arabian Nights *El Rio. 9pm.* Arabian dance music.
Bad Reputation *26 Mix. 10pm-2am, $5.* Rebel Girl presents a queer dance club for women and their friends.

Continued on page 66

Ruby Skye and M|E mixed elements present

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SATURDAY, OCTOBER 26



Doors: 9 PM - ?
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DJ ETIENNE (Mixed Elements - NYC)

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In The Jungle Room (hip-hop & R&B)

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An Exotic Cruise for 2 to the Mexican Riviera plus $500 in cash

2ND PRIZE
Napa Valley Hot Air Balloon Ride with La Grande Affair Limo Service to and from (includes brunch and champagne in the air)

3RD PRIZE
Night of Indulgence at RUBY SKYE
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COSTUME CONTEST ONLY ON SATURDAY, OCTOBER 26TH

CONTESTANTS WILL BE PICKED BETWEEN 9-11PM BY OUR JUDGES.

THURSDAY, OCTOBER 31

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For more info: www.mixedelements.com

Ruby Skye

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Thursday 17

From page 64

Chikiboom *Roccapulco. 9pm-2am, $6.* A gay and lesbian Latin music dance party.
Cloud 9 Motel "Altruity Happy Hour," *5-10pm, $5.* House music with DJs Rocket Morton, Hawthorne, and Kramer. "Urban Chic," *10pm-2am, $10.* House music with DJ Frank Boissy.
Code *DNA Lounge. 9pm.*
Collective *Cellar. 9:30pm, $10.* R&B, soul, and hip-hop with Jerry Ross, Daymitreeus, and Daniella.
Dig on This *Sacrifice. 10pm-2am, $3.* Soul, roots, reggae, and classic hip-hop with Jaybe and guests.
Dirty *The Top. 10pm-2am, $5.* With DJs Chris Orr and Future Primitive Sound Sessions.
Eklektic/Hektik *Club Caliente. 9pm-2am.*
Faith *City Nights. 9:30pm, $10.* With residents Blackstone, Ruben Mancias, Jay-R, and Twist.
Fanclub *Lipo Lounge, 916 Grant; 982-0072. 10pm-2am.* Rock, art-school punk, electro, and hip-hop.
The Finger *Arrow. 10pm-2am.* Synthcore, electro-punk, new wave, and more.
Flavour of the Week *Laszlo. 8pm-2am.* With DJ Rose.
Free *Liquid. 10pm-2am, free.* With DJs Dmitri, Tee, and friends.
The Hizzy *Hush Hush Lounge. 10pm-2am, $2.* Abstract hip-hop, future, and electro-soul with DJs Lady Base and Miss Leema.
Incognita *Sitio. 9pm-2am, $5.* Drum 'n' bass, breakbeats, 2-step, ghetto tech, electro, techno, and hip-hop.
KazaBlanka *Club Tropi Gala, 358 Ocean; 282-7910. 8pm-2am, $10.* Latin-fused Middle Eastern music with DJ Medi and the Arabian Knights Band.
Kit Kat *Endup. 10pm-4:30am, $10.* International funk.
Lo Rise Motel *Backflip.* Old-school, nu school, underground house and techno, and breaks with Efrem, Oolong, and DJ Seven.
Magic Show *Trapdoor. 9pm, free.* With Life, Beni B., and Malachi.
Meow *Glas Kat. 10pm-2am, $10.* Urban grooves, hip-hop, and R&B with Switch.
1984 *Cat Club. 9pm-2am, $5.* '80s music.
No Comply *Pow! A Cocktail Lounge. 9pm, free.* Hip-hop, drum 'n' bass, and downtempo with Cordani and Cammarata.
Passenger *Skylark. 9pm-2am, free.* Jazz, house, and soul with Paul Craven and Capital A.
Polly Esther's *9pm-2am.* '70s disco, '80s retro, and '90s house and hip-hop.
popscene *330 Ritch. 10pm-2am, $5.* Britpop, indie, new wave, mod, electronic, and '60s soul with Aaron Axelsen and Jeremy.
Reform School *The Stud. 10pm-4am.* A gay, straight-friendly dance club featuring house music with DJs Jeff Chandler, Spun, Poppa, Discovery, MonkeyBoy, and special guests.
Rising *An Sibin. 9:30pm-2am, $3.* With DJs Brian Hamilton, Paolo, Yedi, Sonda, John Conrad, and Burn 1.
Sensifeelya *Royale. 9pm-2am, free.* With DJs Wali, SK, Burne One, and guests.
Shake *Make-Out Room. 10pm-2am.* Rap, soul, funk, and reggae with Shortkut, Derrick D, J-Boogie, Jewels, DJ 0-Dub, DJ Om, PaulyTek, and King One.
Sneaks *Buzz 9. 9pm, free.* Underground house grooves with b.radley and Sunder.
Sofisticata *Amnesia. 9pm, $3.* With Donq the Funky Hindu, DJ Denizen, and guests.
Soul Kitchen *Club Six. 9pm-2am, $10.* With Mike Nice and Dusty Crates.
Spirit *Asia SF. 9pm-2am, $6-8.* A queer dance night featuring house, hip-hop, and R&B.
Synthesis *Jezebels Joint. 9:30pm-2am, free.* Synth pop, nu wave, old wave, and no wave with DJs John and DeeJay.
Thang *Amber, 718 14th St; 626-7827. 9pm-2am, free.* Rare grooves, downtempo, funk-rock breaks, and more with DJ Neel N. Kizmiaz.
Tom and Kelly's Playland *Julip. 10pm-2am, free.* With Tom Thump and DJ Kelly.
Tunnel Top *10pm-2am, free.* Funk, dancehall, and hip-hop.

Bay Area

Aural Confection *Oasis, 135 12th St, Oakl; (510) 763-0404. 10pm-2am, $3.* Deep house with rotating residents.
Beatdown *Jupiter. 8-11pm, free.* Outdoor DJ dance party with Delon, Yamu, Add One, and Witches Brew.
The Breaks *Ruby Room. 10pm-2am.* Deep grooves, old-school hip-hop, and funk.
Flex *Talk of the Town. 9pm, $5.*
Funk Fetish *Blakes. 9:30pm, $5.* With DJs Eric Riggsbee, Big Al, Mahesh, and Eric G.
Grateful Dead DJ Night *Ashkenaz. 11pm-2am, $5.* With Digital Dave.
Radio Retox *Radio, 435 13th St, Oakl; (510) 451-2889. 10pm-2am.*
Shattuck Downlow *9pm-2am.* Funk, soul, and hip-hop.
Soundboutique *Ivy Room. 10pm.* With residents Jen, Jacob, and Sean.

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john moremen · the maydays
thu 11.14 parkside — the sermon
petrol · the sleaves · the spinning jennies
fri 11.15 330 ritch st. — for those who like to pop! — the orange peels call and response
junior panthers · baby grand
fri 11.15 parkside — for those who like to rock! — sla
the jipsters · the ghosts · the mallrats
sat 11.16 great american music hall — the ultimate psychedelic punk freakout! — the electric prunes the chocolate watchband
with special guest oranger
sun 11.17 bottom of the hill — jason falkner
bart davenport · the cuts
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friday 18

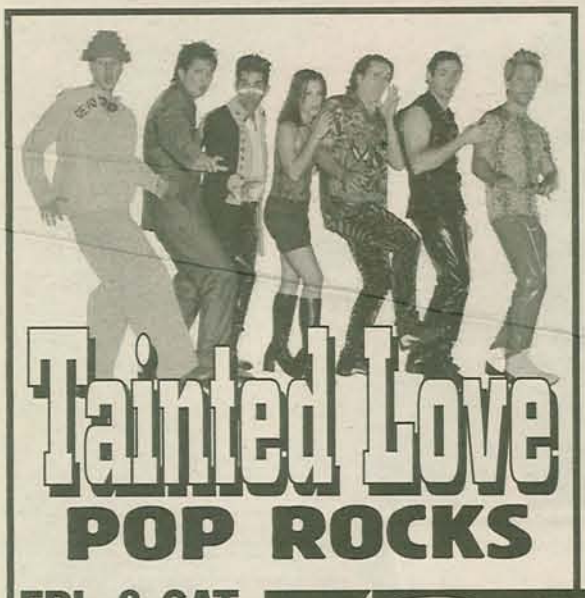
Rock/blues/hip-hop

Breakestra *Justice League. 9pm, $14.*
Chameleons UK, Bellows *Great American Music Hall. 8pm, $22.50.*
Chazz Cats *Johnny Foley's. 9pm.*
Chris Clouse *Red Devil Lounge. 9pm, $5.*
Heather Combs, Jim Bianco *Hotel Utah Saloon. 9pm, $7.*
Joanna Connor *Biscuits and Blues. 9pm, $12.50.*
Curtains, Burning Star Core, Struthers and Fields, Hans Grüsel's Kränkenkabinet *Edinburgh Castle. 9pm.*
Dead Moon, Sermon, Killer's Kiss *Bottom of the Hill. 10pm, $10.*
Exploding Hearts, Big Midnight *Parkside. 10:30pm.*
Global Funk Council, DJ Saxton, Freaktet, DJ Tobiwan *Boom Boom Room. 9pm, $12.*
Johnny Nitro *Saloon. 9:30pm.*
Josh Joplin *Cellar at Johnny Foley's. 8pm, $14.*
Little Hercules *Elbo Room. 10pm, $7.*
MacGregor Love Dangerous Toys *Skip's Tavern. 9pm, free.*
Mujeres de Toque, They Call Me Lucky *Brainwash. 8pm, free.*
Penis Flytrap, Damnation, Pitch Black, Fracas *Pound-SF. 7pm, $9.*
Pirate Band, Bill Holdens *Hemlock Tavern. 10pm, $5.*
Second Set, In Rare Form, Basic *Tongue and Groove. 9pm, $8.*

Continued on page 68


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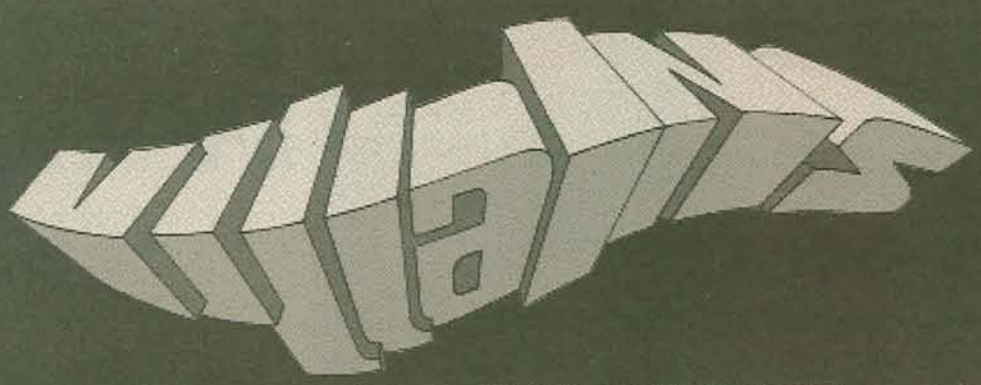
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musiclistings

Friday 18

From page 66

Virgil Shaw, David Dondero, Nik Freitas *Cafe du Nord. 10pm, $7.* See 8 Days a Week, page 60.
Sound Tribe Sector 9 *Fillmore. 9pm, $20.*
Sun Masons *Blue Lamp. 9:30pm, $5.*
Tainted Love, Pop Rocks *Bimbo's 365 Club. 9pm, $20.* Also Sat/19.
Themselves, Alias, Restiform Bodies *Slims. 9pm, $14.*
Ticket to Ride *Ireland's 32. 9pm.*
Wonderbread 5 *Last Day Saloon. 9pm, $10.*

Bay Area

Cables, Resident 13, Flair, Radio Crash *Stork Club. 9pm.*
Cool Water Canyon, Rob Neely Band *Blakes. 9:30pm, $7.*
David Nelson Acoustic Band *Oakland Metro. 9pm, $12.50.*
Glass Bead Game, MeeShee, Ramona the Pest *Cafe Eclectica, 1309 Solano, Albany; (510) 527-2344. 8pm, $7-10 sliding scale.*
Jack Johnson *Greek Theatre, Gayley Rd and Stadium Rim Way, Berk; (510) 444-TIXS. 8pm.*
Johnny Nocturne Band with Miss Dee *Ashkenaz. 9:30pm, $11.*
Kirby Grips, Bellyachers *Ivy Room. 10pm.*
Ian Moore, Sonya Hunter, Blu Sanders *Starry Plough. 9:30pm, $6.*

Jazz/new music

Donald Bailey *Bacar. 10pm.*
Bitches Brew *Bruno's. 10pm, $7.*
BJ Papa Duo *Washington Square Bar and Grill. 7-11pm.*
Black Market Jazz Orchestra *Top of the Mark. 9pm.*
Brian Melvin Trio *Rubicon, 558 Sacramento; 421-7636. 6-10pm, free.*
Charles Unger Experience with Valencia *Les Joulins. 8pm.*
Stefon Harris *Community Music Center, 544 Capp; 647-6015. 6pm, free.*
Tim Hockenberry *Paisley's. 8:30-11:30pm.*
Frank Jackson and Larry Vuckovich *Bistro 339. 7-11pm.*
Lady Memfis, King Trio *The View, San Francisco Marriott, 39th floor, 55 Fourth St; 896-1600. 5:30pm-1am.*
Mal Sharpe and Big Money in Jazz *Enrico's. 8pm.*
Post Junk Trio *Cosmopolitan Cafe, 121 Spear; 543-4001. 8pm.*
Ricardo Scales *Top of the Mark. 5-8pm.*
Soul Sauce *Jazz at Pearl's. 9:30pm, free.* Also Sat/19.
Eric Shifrin *Laurel Court, Fairmont San Francisco, 950 Mason; 772-5000. 5-9pm.*
Sonando *850 Cigar Bar. 10pm, $4.*
Starlight Orchestra *Starlight Room. 8:30pm.*
Three Thinking Jazz Trio *Ana Mandara, 891 Beach; 771-6800. 9pm-12:30am.*
Steve Tyrell *Plush Room. 8 and 10:30pm.*
Urban Jazz Mob *Le Colonial, 20 Cosmo Place; 931-3600. 5pm, free.*
Gini Wilson *Moose's. 8pm.*
Yihkes *Rite Spot. 9:30pm, free.*

Bay Area

Danny Caron, Brenda Boykin, Ruth Davies *Downtown. 8pm.*
Hideo Date, Sallie-Doug-Dave Jazz Trio *Anna's Jazz Bistro. 8pm.*
Arturo Sandoval *Yoshi's. 8 and 10pm, $22.*
Cecil Taylor *Mills College Concert Hall, 5000 MacArthur Blvd, Oakl; (510) 430-2296. 8pm, $5-10.*

Folk/world/country

Stephanie Haffner, Danya River, Irina Rivkin, Lindasusan Ulrich *Luna Sea Women's Performance Project, 2940 16th St; 863-2989. 8pm, $10-15.* Also Sat/19.

Bay Area

Garnet Rogers *Freight and Salvage. 8pm, $16.50.*

Dance clubs

Badonkadonk *Nickie's BBQ. 9pm, $5.* Beats and grooves with Tom Thump and guests.
Breakout *Pow! A Cocktail Lounge. 6-10pm.* Hip-hop, acid-jazz, downtempo, and soul with Joker.

musiclistings.

Cafe Arguello *1499 Valencia; 643-3160. 8-10pm, free.* Flamenco dancing.
Candy *Sacrifice. 10pm-2am, $5.* Hip-hop, rock, and new wave with Spin and guests.
Club Galia. *9pm, $10.* Tri-Gamma Nursing Sorority Annual Masquerade Party with DJs spinning Top 40 dance music.
Club NV *9:30pm.* House and salsa with Greg Lopez, Von, and Tony O.
Club Nzinga *El Rio. 9pm, $7.* Jose Ruiz spins world beat.
Club Red *The Stud. 9pm-3am.* Dance party for women.
Deeper House *Fuse. 6pm-2am, free.* Deep house and disco with DJs David Hawthorn, Nate, and guests.
Dhamaal *Club Six. 10pm-3am, $10.* Nu breaks, drum 'n' bass, and live classical Indian performances with guest DJ Dragonfly.
DJ's Friday *The Top. 9pm.*
F *Cloud 9 Motel. 9pm-3am, $15.* House music with DJ Frenchy Le Freak and rotating guests.
Fag Fridays *Endup. 10pm-5:30am, $8.* With residents Rolo and Ruben Mancias.
Fake *Cat Club. 10pm-3am, $6.* Synthpop, new wave, electro, punk, Britpop, hip-hop, and indie with guests Ghost Orchids.
Fiendish *Jezebels Joint. 9:30pm-2am, free.* Dark pop, death disco, and cyber rock with DJs Fernando, Pimprock, and Rodent.
Glitter *Glas Kat. 9:30pm-2am.* Soul and deep house.
Going Down *10pm-2am.* With DJ Chris Orr.
Hemisphere *Lingba Lounge, 1469 18th St; 355-0001. 10pm-2am, free.* Drum 'n' bass with Freya, Zigmund Void, Sifu, Audio Angel, Shannon, and Frogger.
House of Voodoo *Big Heart City. 9pm-3am, $6-8.* With Djall, Pathogen, Pinky, and guest DJ Rabittron.
Jazz Future *Buzz 9. 10pm-2am, $5.* Broken beat, downtempo, and nu jazz.
Malik *Julip. 10pm-2am, free.* With resident DJs.
Mediterranean Nights *Piyassa Restaurant, 1686 Market; 864-3700. 10pm-2am.* Greek, Turkish, French, Arabic, Persian, Spanish, Top 40, and '70s music.
111 Minna Gallery "Stir Fri-Day," *5-9pm, free.* With Rachel. "Pepper," *9pm, $10.* With Toph One.
On the Corner *Movida Lounge. 9pm-2am, free.* Hip-hop, downtempo, dancehall, and more.
Polly Esther's *9pm-2am.* '70s disco, '80s retro, and '90s house and hip-hop.
Pop *An Sibin. 9pm-2am, $5-10.* Minimal house and techno pop with Broker/Dealer, Matt Biederman, and guests.
Sexotica *Make-Out Room. 10pm, free.* Indian, Middle Eastern, and Latin grooves with DJ King Coffin.
Skylark *9:30pm, free.* Downtempo and 2-step.
Sojurn *RoHan Lounge. 9pm-1am, free.* House and breaks with DJs Ted and Fred.
Soulful Strut *Amnesia. 8:30pm, $5.* Funk, hip-hop, Latin, and Brazilian with DJs Vinnie Esparza and Goldmyne.
Soulfuric *Sno-Drift. 9pm-4am, $15.* With Jask and Brian Tappert.
Storyville "4 the Love," *7-10pm, free.* Classic soul, slow jams, and R&B ballads with Tomas, Consuelo, Rasta Cue Tip, and Wisdom. "True Skool," *10pm-2am, $7-10.* Funk, dancehall, and hip-hop classics.
Super Fluff Skirt *Cellar. 9pm-2am, $5.* Rock, '80s, disco, R&B, and hip-hop.
Sweet *Blind Tiger. 10pm-2am, $5.* With Norman Stradley and Sherif.
'Tribute Elements 2002' *Kelly's Mission Rock. 9:30pm-4am.* ITF USA DJ Championships.
Wish *1539 Folsom; 278-WISH. 6-9pm.* A weekly happy hour with Om DJs.

Bay Area

Funk Fridays *Eli's Mile High Club. 10pm-2am.* With DJ E-Natural.
Party Classix *Radio, 435 13th St, Oakl; (510) 451-2889. 10pm-2am.*
Ruby Room *10pm-2am.* '70s and '80s glam rock and pop music.
Shattuck Downlow *8pm-2am.* Funk, soul, and hip-hop.

saturday 19

Rock/blues/hip-hop

Alex Skolnick Trio, Kehoe Nation, Fry Pan *Last Day Saloon. 9pm, $8.*

Continued on page 70

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Friday October 25
The Fencesitters Costume Ball
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Thursday October 31
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the litterbox

Kimo's unplugged

By John O'Neill

For clarity's sake it should be noted that I may have had some weird ideas about what San Francisco represented, even before my pilgrimage west. I once assumed that the Purple Onion was some sort of mecca, an international way station of rock and roll where Japanese garage bands spat out Little Richard tunes in fractured English and all-gal combos reverently spoke of Link Wray to smitten East Coast DJs between sets. And then there was the Bottom of the Hill. Because of information leaked back east in $2 fanzines and through touring bands/friends, I had pegged the joint as the last earthly stop one might want to make before ascending into the clouds to sit at the right hand of You Know Who. Add to that the progressive thinking I assumed still flourished from the heyday of face painting and acid eating, and it was natural that I would be sucked in. Like the first panhandlers searching to stake a claim or some age-of-Aquarius ninny looking to get laid in the mud, the San Francisco in my mind was nowhere near the San Francisco I am learning to live with.

It turned out the forward thinking associated with the city by outsiders really doesn't exist anymore. When it comes to tenants' rights, the majority of power lands squarely in the landlords' corner, there is a barely covert war on the homeless, and, frankly, the east coast press would have immediately napalmed both the sins and the political careers of vitreous pretenders like Willie Brown, Dianne Feinstein, and Gavin Newsom, sending them back to day jobs as Century 21 salespeople, ambulance chasers, and wine importers, or whatever it is they should be doing. But what's done is done, especially if you can't get anyone to give a crap because they're all wrapped up in their teeny-weeny splinter groups, beating the drum for some obscurity rather than for the larger common good. And then the next thing you know, something as easy as owning and operating a nightclub becomes nearly impossible because a handful of people want to make it so. Purple hair can't possibly be good for maintaining a respectable neighborhood's status quo, and those places attract an "element" that can only lead to things like smashed glass, spray-painted walls, and turf wars between the Sharks and the Jets. And then they're dating your daughter.

So Matt Shapiro's e-mail wasn't really a surprise and read simply enough, "Kimo's is dead" being the general gist of things. As the booking agent for the club, he was a major player in a two-year struggle that involved nearly $20,000 in soundproofing (including ruining the upstairs by boarding up the windows) that in the end wasn't enough. Now the little piss hole will have to go acoustic, assuming it ever tries live music again. And all it took was one guy's incessant bitching to make San Francisco just a little bit more generic, a little more "safe." Granted the joint attracted what could be called fairly aggressive acts, but it also filled a pretty substantial hole for local and visiting metal/noisecore/art-punk dignitaries.

There's a perverse wind blowing where live music venues are concerned. Local residents don't seem to regard music clubs as either artistically or financially beneficial to their neighborhoods. Bruno's has been given the business by the plate-load and is still pestered whenever the amp goes past four. The rotten bastards behind the Potrero Hill Business Association have a history of running joints out, have been trying to take the shit-hammer to the Bottom of the Hill for as long as anyone can remember, and have recently turned their sights on Lingba while ignoring the Connecticut Yankee's hippie jams. It makes a person wonder about the association's true motives, if not its horrid taste in music.

So Sunday afternoon I'm left to write what is for all intents Kimo's obit as the Blue Angels rattle the windows of my house, setting off car alarms and sending dogs into a tail-biting frenzy. And all my neighbors drink beer and cheer from their rooftops because, even though it's deafening, it's entertainment. And no one will call the cops, because to complain about the military might mean that the terrorists win. But the irony still sucks.

E-mail John O'Neill at litterbox@sfbg.com.

Saturday 19

From page 69

Backpages *Johnny Foley's. 9pm.*
Blues Fuse *Atlas Cafe. 4-7pm, free.*
Brass Monkey Brass Band, DJ Aspect *Elbo Room. 10pm, $8. See 8 Days a Week, page 60.*
Divine Ms. Mary Dukes *Biscuits and Blues. 9pm, $12.50.*
Do Make Say Think, Fly Pan Am, Drift *Bottom of the Hill. 10pm, $10.*
French Kicks, Neil Gust *Cafe du Nord. 9pm, $8.*
Hothouse Flowers, Colin Devlin *Slim's. 9pm, $17.*
Eugene Huggins *Saloon. 4-8pm.*
io, West by God, Cribb, One Trick Pony *Tongue and Groove. 8:30pm, $8.*
Curtis Lawson *Saloon. 9:30pm.*
MacGregor Love Dangerous Toys *Skip's Tavern. 9pm, free.*
Mike Keneally Band, Palace of Love, Telepathy *Great American Music Hall. 8:30pm, $15.*
Real Sippin' Whiskeys, I See Hawks in LA, Tom Geck *Hotel Utah Saloon. 9pm, $7.*
Run for Cover Lovers, Kung Fu USA *Hemlock Tavern. 10pm, $5.*
Saddle Cats, Royal Deuces *Parkside. 10pm, $7.*
Sound Tribe Sector 9 *Fillmore. 9pm, $20.*
Tainted Love, Pop Rocks *Bimbo's 365 Club. 9pm, $20.*
X-Felonz, 10-Sion, Clyde Carson, Papi Cas, DJ Ali *Club Galia. 9:30pm, $10.*
Jennifer Yax, Bethany Curve, Throwing Stars *Voodoo Lounge. 9pm, $6.*

Bay Area

Casino Royale, DJ California Kid *Starry Plough. 9:30pm, $8.*

Continued on page 72

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SUN 10.27 • 7PM
"Circle of Sound": Elvin Jones 75th Birthday
ELVIN JONES JAZZ MACHINE; MCCOY TYNER BIG BAND
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THUR 11.07 • 8PM
Change of the Millennium
ORNETTE COLEMAN TRIO
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FRI 11.08 • 8PM
King of Western Swing: Tribute to Bob Wills
MERLE HAGGARD; LOST WEEKEND
Masonic Auditorium; $25 / $35 / $45 / $55



SAT 11.09 • 8PM
"Surprise Party"
BOBBY MCFERRIN W/ MYSTERY GUESTS
Masonic Auditorium; $25 / $35 / $45 / $55

PLUS:

10.24 Jon Jang w/ David Murray & Melody of China Ensemble; Vijay Iyer & Rudresha Mahanthappa: Raw Materials
10.24 Charlie Hunter/Idris Muhammad; Djelimady Tounkara
10.25 Caetano Veloso
10.25 Rubén Blades featuring Editus Ensemble, Eric Rigler & Boca Livre
10.26 James "Blood" Ulmer's & Vernon Reid: "The Sun Sessions"; Johnny A.
10.26 Wayne Shorter Quartet; Branford Marsalis Quartet
10.26 Yohimbe Brothers featuring Vernon Reid & DJ Logic
10.27 Eddie Daniels w/ Bucky Pizzarelli & Joe Locke; Jim Rothermel's Neo-Classic Swing
10.27 Jane Monheit; Bill Charlap Trio
10.28 Hermeto Pascoal; Banda Mantiqueira
10.29 Ed Kelly, Robert Stewart, Michele Rosewoman; Eddie Marshall, Babatunde Lea, Ron Belcher, Jules Broussard, Oakland Interfaith Gospel Choir
10.30 Michel Camilo Trio
10.30 Jack DeJohnette/John Surman Duo; Paul Plimley/Lisle Ellis Duo
10.31 Tin Hat Trio; Japonize Elephants
11.01 James Carter; Huun-Huur-Tu
11.01 Yusef Lateef/Adam Rudolph
11.02 Lynne Arriale Trio
11.02 Greg Osby Quartet featuring Eric Reed; Herbie Nichols Project
11.03 Family Matinee Ellis Marsalis/Bobby Hutcherson
11.03 Ellis Marsalis/Bobby Hutcherson; Bruce Forman/ohn Wiitala
11.03 Toshiko Akiyoshi, solo
11.05 For SFJAZZ Members only Toots Thielemans, Oscar Castro-Neves, Kenny Werner
11.06 Patricia Barber Quartet; Graham Connah Group
11.08 Vicente Amigo
11.09 Charles Lloyd with Geri Allen, John Abercrombie, Robert Hurst & Adam Nussbaum; Tomasz Stanko Quartet
11.10 Lavay Smith & Her Red Hot Skillet Lickers; Quintet of the Hot Club of San Francisco
11.10 Mark Murphy; Kurt Elling

TICKETS

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Weds: 11.6.02
at Ruby Skye
420 Mason St. SF 8:30
Tickets: www.sunsettickets.com
& Open Mind Music & StudioZ.tv
or call 415-389-TIXX
show co-presented by: STUDIOZ.TV
P-Funk Pre-Party / "Art of Funk" Openning @ StudioZ.tv 7PM. Details Below

2002 SF Funk Fest - sffunk.com

≥Wednesday, November 6 "the Art"
the art of George Clinton & P-Funk of Funk"
Pedro Bell, Overton Lloyd, Stozo da Klown, S.Traeger
Sirron Norris & Scott Chernis w/ music by Sfunk
@StudioZ.tv 314 11th st. 7PM FREE 21+w/ID

≥Wednesday, November 6
George Clinton "the Dr. is IN!"
& Parliament Funkadelic
@ Ruby Skye, 420 Mason St, SF 8PM

≥Friday, November 8 "Funk the Future"
Topaz with ALO & DJ Romanowski
@ Great American Music Hall
859 O'Farrell St. 8:30PM
co-presenter: Mystery Machine Productions

≥Saturday, November 9 "Southern Fried Funk"
Zigaboo Modeliste & the Ahhkestra
Papa Mali & Jerkuleeze
w/ Funky Beulah, DJ Cathy Tampkin (KCRW)
@ StudioZ.tv - 314 11th st. 8:30PM

≥Friday, November 15 "House Party DJ Nite"
Z-Trip Biz Markie
Shortkut Apollo MindMotion
Pam the Funkstress, DJ Leema
Motion Potion, Zeph (lights: Dr FX)
@ Mission Rock 817 China Basin, SF. 9PM doors
co-presenter: Mystery Machine Productions

≥Friday, November 15 "Latin Funk"
O-Maya & DJ Papi Chocolate
@Elbo Room 647 Valencia St. 10PM doors

≥Tues-Thurs Nov 18-20 "Funk on Film"
11.18: Shaft 11.19: Superfly 11.20: Wattstax
@ the Red Vic 1727 Haight St. @ Shrader
For showtimes & tix check www.sffunk.com

≥Saturday, November 16 "Space Funk"
Santa Cruz Hemp All-Stars
w/ Boomshanka* Funklogic, Tympanic, & DJ Tom Thumb
@ StudioZ.tv - 314 11th st. 8:30PM doors

≥Wednesday November 20
Big E. Vega, White, Hertz, Morris, Levy "Jam Funk"
w/Global Funk Council
@ Great American Music Hall 859 O'Farrell St. 8:30

≥Thursday November 21 "Urban Soul"
Goapele w/ Roux & DJ
& Martin Luther Leema
@Justice League 628 Divisadero St 8:30PM

≥Friday November 22 "Funkfest All-Stars"
Zigaboo Modeliste (Meters -drums)
Robert Walter (keys)
Brian Jordan (Karl Denson's -guitar)
Chris Stillwell (Greyboy AllStars -bass)
+Chris Berger (Alphabet Soup -MC)
w/ Sugarman 3 & Motion Potion
@Great American Music Hall 859 O'Farrell 8:30PM

≥Saturday November 23 "Gumbo"
Walter "Wolfman" w/ Slaptones
Washington UFM, Funkanauts
@StudioZ.tv 314 11th st. 8:30PM doors

≥Saturday November 23 "Boogaloo Night"
Sugarman 3 DJ Vinnie Esparza
@Elbo Room 647 Valencia St. 10PM

Tickets: www.sffunk.com or 415-389-TIXX INFO: 771-7577
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musiclistings

Saturday 19

From page 70

Enda, Mud, Super Pixie, Huvr *Stork Club. 9pm.*
Jack Johnson, G. Love and Special Sauce, Alana Davis *Greek Theatre, Gayley Rd and Stadium Rim Way, Berk; (510) 444-TIXS. 8pm.*
Lithium House *Jupiter. 8pm, free.*
Readyville, Lester Jet *Ivy Room.*
Sol Americano *Blakes. 9:30pm, $6.*
Vinyl *19 Broadway. 9pm.*

Jazz/new music

'BJ Papa Jazz Jam' *Cafe Prague, 584 Pacific; 433-3811. 11pm.*
Black Market Jazz Orchestra *Top of the Mark. 9pm.*
Dick Conte Duo *Washington Square Bar and Grill. 7-11pm.*
Ann Dyer, Emily Hay Collective *Community Music Center, 544 Capp; 647-6015. 8pm, $10-12.*
Fletcher of the Stellar Gas Jets *Rite Spot. 9:30pm, free.*
Yuko Hata and Larry Vuckovich *Bistro 339. 7-11pm.*
Frank Jackson and Jeff Chambers *Paisley's. 8:30-11:30pm.*
Josh Jones *850 Cigar Bar. 10pm, $4.*
Larry Douglas Quintet with Cecil Wells *Les Joulins. 8pm.*
Ken Muir *Moose's. 8pm.*
Raw Deluxe *Bruno's. 10pm, $7.*
Walter Savage *Enrico's. 8pm.*
Saya Saito *Bacar. 10pm.*
Eric Shifrin *Laurel Court, Fairmont San Francisco, 950 Mason; 772-5000. 5-9pm.*
Soul Sauce *Jazz at Pearl's. 9:30pm, free.*
Three Thinking Jazz Trio *Ana Mandara, 891 Beach; 771-6800. 9pm-12:30am.*
Steve Tyrell *Plush Room. 8pm and 10:30pm.*
Walter Earl Band *Cosmopolitan Cafe, 121 Spear; 543-4001. 7pm.*

Bay Area

Lisa Cohen *Julia Morgan Theatre, 2640 College, Berk; (925) 798-1399. 8pm, $8-17.*
Donald Duck Bailey and the Distones, Ed Reed *Anna's Jazz Bistro. 8pm.*
Mark Levine Trio *Downtown. 8pm.*
Arturo Sandoval *Yoshi's. 8 and 10pm, $22.*

Folk/world/country

Fog City Bluegrass Band *Rock Soup. 7:30-10pm.*
Stephanie Haffner, Danya River, Irina Rivkin, Lindasusan Ulrich *Luna Sea Women's Performance Project, 2940 16th St; 863-2989. 8pm, $10-15.*
Laurie Lewis with Nina Gerber *Noe Valley Ministry. 8:15pm, $16.*
'Peaches and Grass' *The Cannery, 2801 Leavenworth; 771-3112. 11am, free.* With Hot Buttered Rum String Band, Alhambra Valley Band, Sibling Brothers, West of Kentucky, All Wrecked Up, Free Peoples, and Spinning Wheel.
Slavyanka, Valaam Ensemble *St. Gregory's of Nyssa Episcopal Church, 500 De Haro; 332-7626. 8pm, $20.*
Los Super Elegantes, Silverio *Yerba Buena Center for the Arts Forum, 701 Mission; 977-ARTS. 7:30pm, $18.*
Tinman, Andrew Kelsey *Canvas. 8pm.*

Bay Area

Peter Case *Freight and Salvage. 8pm, $16.50.*
Tom Rigney and Flambeau *Ashkenaz. 9:30pm, $11.*

Dance clubs

An Bodhran *668 Haight; 431-4724. 10pm-2am, free.* With Rocket Morton.
Arrow *10pm-2am.* Rock 'n' roll with DJ Jeff.
Asylum *Jezebels Joint. 9:30pm-2am, free.* Punk, glam, death rock, and dark wave with Shane, Rick A Mortis, and Arusha.
Beat Salad *Laszlo. 8pm-2am.* With DJ Kenni.
Body Music *Cat Club. 10pm.* With Eric Baca, David Harness, and Ruben Mancias.
Bottom Heavy *The Top. 7pm-10pm.* With J Falcone, John Paul, Fiction, Dom Some, and Enzyme. *10pm-2am.* U.K. garage and drum 'n' bass with rotating residents.

Continued on page 74

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musiclistings

Saturday 19

From page 72

Cafe Arguello *1499 Valencia; 643-3160. 8-10pm, free.* Flamenco dancing.
Electrolush *Blind Tiger. 10pm-2am, $5.* Underground house music with rotating DJs.
Flava *Storyville. 10pm, $8-10.* Hip-hop with rotating residents.
Gaarden *Amnesia. 9pm-2am.* With DJ Seven, Chameleon, and Chekoway.
Get Underground *Club Six. 9pm-4am, $10.* Presented by Primal Records.
Gloss *Sno-Drift. 9pm.* Deep house.
Ice *Backflip. 10pm-2am, $10.* House music.
Jive *Big Heart City. 10pm-4am.* Urban grooves with Daniella, Jerry Ross, Kevin Armstrong, Trevor Mijares, and others.
LA Machine *26 Mix. 10pm-2am, $5.* Synth, new wave, and electroclash.
Liquid *Liquid. 9pm-3am, $3.* House and techno with Dave Kirkland.
Misturada *Make-Out Room. 10pm, free.* Afro-Latin beats and Brazilian rhythms with Vanka and guests.
111 Minna Gallery *10pm, $15.* With Miguel Migs.
Party *Cellar. 9:30pm, $10.* House and hip-hop.
Polly Esther's *9pm-2am.* '70s disco, '80s retro, and '90s house and hip-hop.
Psychofunkodiscodelic *Cloud 9 Motel. 9pm, $15.* House with DJs Laird, John Picket, and Fabuliz.
Revolver *Nickie's BBQ. 9pm-2am.* With Bulletproof DJs and guests.
Rhythm Drive *Space 550. 9pm-2am, $20.* With a live performance by Malyssa.
Royale *10pm-2am, free.* With Zatch, DJ Cyruss, and Toph One.
La Rumba Sigue *Kelly's Mission Rock. 3:30-8pm, $6.* Salsa dance club with DJ Ivette Fuentes.
Sex with Machines *Arrow. 10pm.* Electro, hip-hop, disco, and new wave with DJ Jeffrodeeziack.
Skylark *9pm, free.* Funk and old soul with DJ Kyle.
Social Call *Beauty Bar. 10pm-2am, free.* Classic soul, rock, and hip-hop with Little Gabe.
Soul-phisticated *RoHan Lounge. 9pm-1am, free.* DJ Choe spins hip-hop, funk, reggae, and rare groove.
Sound Factory *9:30-10:30pm.* Happy hour.
Strawberry *Endup. 10pm-4am, $10.* Hip-hop with Kuttin Kandi, J-Boogie, DJ Black, and Toph One.
Sugar *The Stud. 9pm.*
Supastar *Sacrifice. 10pm-2am, $5.* With local DJs.
Texture *Glas Kat. 9:30pm-3:30am.* House, classic soul, urban grooves, and '70s and '80s retro funk with residents.
Undertoe *Julip. 8pm-2am.* With L. Ron Hubba Hubba and Junior Esteban.
Unity *Fuse. 9pm-2am.* House music.
Voluptuous Vibes *The Phoenix. 811 Valencia; 695-1811. 10pm.* Funky house, breaks, and hip-hop with DJ Amberlee and guests.
Zodiac *Studio Z. 9pm-5am, $15, free on your Zodiac sign.* A psychedelic-art warehouse-style nightclub with DJs solar, Jeff Chandler, and guests.

Bay Area

Radio *435 13th St, Oakl; (510) 451-2889. 10pm-2am.* '70s and '80s glam, rock, and pop.
Reagan Years *Ruby Room. 10pm-2am.* '80s music.
Shattuck Downlow *8pm-2am.* Hip-hop and dancehall.

sunday 20

Rock/blues/hip-hop

'Blues Jam' *Rich's Club 93, 93 Ninth St; 621-6183. 3-7pm, free.*
Blues Power *Saloon. 4-8pm.*
Jerry Cantrell, Mad at Gravity, Udora, Comes with the Fall *Slim's. 8pm, $20.*
Dearly Departed, 24 Karat Gold *Hemlock Tavern. 10pm, $5.*
Grace Alley, William Elliot Whitmore, Bellyachers *Parkside. 5pm, free.* See 8 Days a Week, page 60.

Continued on page 76

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Sat 10/19 9pm	ENDA, MUD, SUPER POXIE, CITY VOLUME
Sun 10/20 9pm	OPEN MIC WITH GIRL GEORGE
Tues 10/22 9pm	HAMPSTER AOL RODENT, MOB-L, "BRICK DAY"
Wed 10/23 9pm	JON THE BAKER PRESENTS: ME VS. EVERYONE, FLATUS, 1-2 GO, HOTDOG SANDWICH

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FRI. OCT 18 9PM-4AM 21+ $10

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sean hayes

SAT. OCT. 26 • DOORS 7:30 / SHOW 8
$14 ADVANCE / $14 DOOR
ron sexsmith

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KIND OF LIKE SPITTING • SATURDAY LOOKS GOOD TO ME

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DOORS 7 / SHOW 8 • $1.05 DOOR ONLY
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$12 ADVANCE / $14 DOOR
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MON., OCT. 21 • DOORS 7:30 / SHOW 8
$12 ADVANCE / $12 DOOR
SPOON / THE ORANGES BAND
GOLDEN GRAM

TUES., OCT. 22 • DOORS 7:30 / SHOW 8
$14 ADVANCE / $14 DOOR
RASPUTINA
FAUN FABLES / STARA NOVA

KUSF WELCOMES WED., OCT. 23
DOORS 8:30 / SHOW 9 • $10 ADV. / $12 DOOR
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FRI., OCT. 25 • DOORS 8 / SHOW 9
$12 ADVANCE / $14 DOOR
DREAD ZEPPELIN FEATURING TORTELVIS
UNKNOWN HINSON

SAT., OCT. 26 • DOORS 8 / SHOW 9
$25 ADVANCE / $25 DOOR
SOLOMON BURKE
ALSO AT GREAT AMERICAN MUSIC HALL OCT. 27

TUES., OCT. 29 • DOORS 7:30 / SHOW 8
$10.50 ADVANCE / $12 DOOR
JOHN BROWN'S BODY

THURS., OCT. 31 • DOORS 8 / SHOW 9
$20 ADVANCE / $20 DOOR
8TH ANNUAL DIAMONDHEAD HALLOWEEN
SUPER DIAMOND
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presents

WED 10/16 $8 — Johnny Dowd (NY), Garth Steel Klippert, Chrome Johnson

THUR 10/17 10PM FREE! — "Dig" DJ Higuchi spinning 60's/70's jazz, funk, soul, rare groove, latin and reggae

SUN 10/20 $6 — Lil Fuzzy, Giant Value

MON 10/21 $6 — C. Gibbs & Cardia Bros. (ex-Morning Glories, Foetus, and Modern English Guitarist), Granfaloon Bus, Why Make Clocks? (from Iowa)

TUES 10/22 $6 — Hillbilly Hayride Featuring Johnny Safety, Rusty Evans Ring of Fire, Scott Biram (Austin)

WED 10/23 FREE — Powerful Feelings, Puddy Santiago Spinning aloha lounge-core from bossa nova to breakbeat

EVERY FRI 10PM FREE! — "Sexotica" DJ King Coffin spinning Indian, middle eastern, and latin grooves

EVERY SAT 10PM FREE! — "Misturada" NuYorican grooves, afro-latin beats, and brazilian rhythms, blended by Vanka and guests.

Happy Hour Everyday
6-8pm
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Unless otherwise noted

photo Sheri Giblin

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presented by BLASTHAUS & Ruby Skye
SUNDAY NOV. 24
This will be a LIVE performance by Thievery Corporation in support of their much anticipated new full length LP – 'The Richest Man in Babylon'
Advance tickets at ticketweb.com

SATURDAY, OCT. 19
Thump Radio and Ruby Skye Present ... GO LIVE
MR.C (The end, London/The Shamen)
MICHAEL ANTHONY (Thumpradio/Mixology)
We will be Broadcasting LIVE on Alice Radio 97.3

SATURDAY, OCTOBER 26
Ruby Skye and Mixed Elements presents...
Heaven & HeLL
Halloween Party
A HOLLYWOOD THEATRICAL PRODUCTION®
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square
bringing together the four corners of
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OCT. 18
JULIUS PAPP, FRENCHY LE FREAK, JOEY DA FALCO

OCT. 25
MARTEL & NABIEL AND DELICIOUS KARMA PRESENT...
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square HALLOWEEN PARTY W/ FRENCHY LE FREAK

TICKETS AVAILABLE: WWW.GROOVETICKETS.COM AND AT THE RUBY SKYE BOX OFFICE

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Transistor Radio Presents:
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FRIDAY OCT 18. 9PM. $6
Motogirl Productions Presents:
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WAR IN AMERICA
SWAYBONE
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SATURDAY. OCT 19. 9PM. $6
Motogirl Productions Presents:
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6pm Chinese Star Radio
7pm Good News For Today-Blessed Life
7:30pm Peace For Today
8pm Podium
9pm Movie Magazine International
9:30pm Shoestring Radio Theatre
10pm The Early Music Program
The complete KUSF Program Guide is available for download at www.KUSF.org

You are cordially invited to the
Power Exchange
Halloween Fetish Ball
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Saturday, October 27th
www.powerexchange.com
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Steve Masters . 80's
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OCT 25
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flavorful and nutritious
HOUSE and DEB on the main floor
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Jay Walker (solmatics/urbangroover/moonshine)
Genghis (rhythm in motion)
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OCT. 20TH
BOOTY BAR
GHETTO TECH PARTY
DISCO D
DJ PROFIT
FREE BOOTY ALL NIGHT
WED/16: B.E.D Beats Eats Dance r&b, hiphop and whatcaha like. "Come to BED you won't be disappointed"
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MON/21: Monday Night Football Colts vs Steellers Elevate with DJ Kurse, Inque and special guest
TUE/22: SIN: Service Industry Night $3 drinks all night long
SUNDAY FOOTBALL
Continental Breakfast • Happy Hour
BIG screen TVs
kick off @ 10am
DIRECTV
2002
Best of the Bay
♦ Happy Hour
♦ Dance Club

music listings

Sunday 20

From page 74

Haven, Division of Laura Lee, Run Run Run *Justice League. 9pm, $10.*
'Local Blues Spotlight' *Biscuits and Blues. 8:30pm, $5.*
Jason Lowenstein, Fields of Gaffney, Slings *Bottom of the Hill. 9pm, $8.*
Jason Mraz, Patrick Park, Nino Moscella *Cafe du Nord. 9pm, $8.*
Musiq *Fillmore. 8pm, $29.50.*
Johnny Nitro *Saloon. 9:30pm.*
'SF's Best Blue Jam' *Blue Lamp. 9pm, free.* With Ed Ivey.
UFM, Freaktet *Boom Boom Room. 9:20pm, $5.*
Underworld *Warfield. 8pm, $25.*

Bay Area

Bangs, Curtains, Crimson Sweet *Oakland Metro. 9pm, $6.*
Nelly, Fabolous, Amerie *Shoreline Amphitheatre, 1 Amphitheatre Parkway, Mountain View; (415) 421-TIXS. 4pm, $28.50-50.*
Plasticade, Little Hercules *Blakes. 9:30pm, $3.*

Jazz/new music

Don Asher *Moose's. 11:30am-2pm.*
'Avant Groove' *Tongue and Groove. 9pm, $5.*
Bill 'Doc' Webster Band *Les Joulins. 8pm.*
Clairdee *Plush Room. 7:30pm, $20.*
'Drums around the World' *Herbst Theatre, 401 Van Ness; 392-4400. 2pm, $6-14.*
Walter Earl *Enrico's. 7pm.*
Mike Greensill and friends *Moose's. 7-10pm.*
'Heliotrope Sessions' *Oh So Little Cafe, 233 14th St; 554-0934. Noon, free.*
Jason Myers Trio *Houston's, 1800 Montgomery; 392-9280. 6pm.*
Noel Jewkes, Larry Vuckovich, Nat Johnson, Omar Clay *Bistro 339. 5-8pm, $10.*
Shan Kenner, Michael Preussner *L'Amour dans le Four, 1602 Lombard; 775-2134. 9pm.*
Mark Levine *Bacar. 8pm.*
Josh Paxton *Washington Square Bar and Grill. 7-10pm.*
Realistic, DJ Aspect *Tongue and Groove. 9pm, $5.*
Ricardo Scales *Top of the Mark. 6-10pm.*
Supplicants *Bruno's. 9pm, $5.*
Steve Tyrell *Plush Room. 3pm.*
Fred Zimmerman *Top of the Mark. 10am-2pm.*

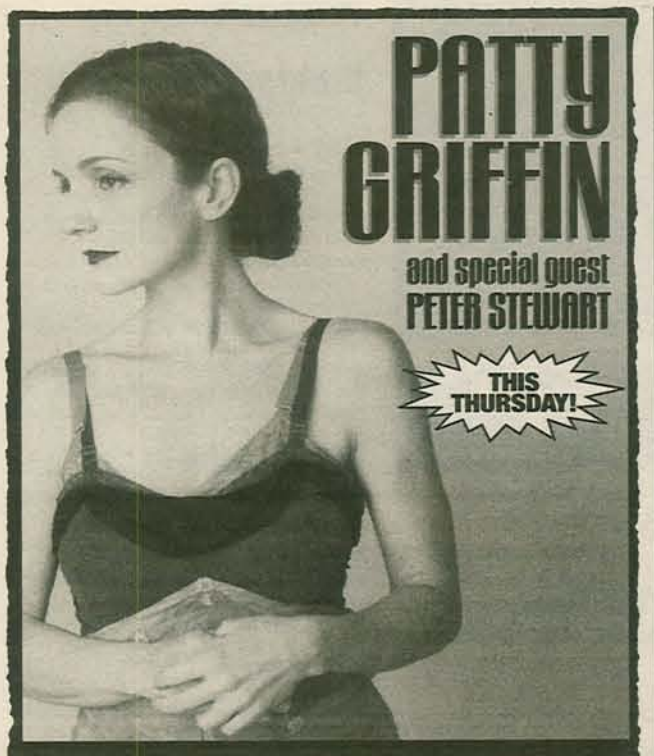
Bay Area

Casini Mission *Cato's Ale House. 6-9pm, free.*
Chris Cutler, Lukas Lugeti, and Henry Kaiser *Acme Observatory, Tuva Space, 3192 Adeline, Berk; (510) 649-8744. 8:15pm, $0-20 sliding scale.*
Madeline Eastman and Matt Clark *Jazzschool, 2087 Addison, Berk; (510) 845-5373. 4:30pm, $10-15.*
Michael Golds and Sambossa *Anna's Jazz Bistro. 8pm.*
Arturo Sandoval *Yoshi's. 2 and 8pm, $5-22.*
'Sunday Jazz Jam Session' *Bluesville, 131 Broadway, Oakl (510) 893-6215. 7pm.*
Vince Wallace with Terry Rodriguez *Bulldog Coffee Shop, 1739 Broadway, Oakl; (510) 502-1485. 2-5pm, free.*

Folk/world/country

Arte y Compás *Timo's Restaurant, 842 Valencia; 647-0558. 7:30 and 9pm.* Traditional music and dance from Andalucia, Southern Spain.
Cristina Branco *Brava Theater Center, 2789 24th St; 647-2822. 2 and 7pm, $25-27.*
Earl White Band *Hotel Utah Saloon. 7pm, $5.*
Ethos Percussion Group *Herbst Theatre, 401 Van Ness; 392-4400. 2pm, $6-14.*
Kent *Ireland's 32. 9pm.*
'Peaches and Grass' *Music Store, 66 West Portal; 664-2044. Noon, $10.* With Kenny Hall and the Skiffle Symphony, Hot Buttered Rum String Band, High Country, Earthquake Country, Hanes Family, David Thom Band, and Cabin Fever.
Leila Shaleen *Johnny Foley's. 9pm.*
Slavyanka, Valaam Ensemble *St. Gregory's of Nyssa Episcopal Church, 500 De Haro; 332-7626. 7:30pm, $20.*
John Williams and friends *Masonic Auditorium, 401 Van Ness; 392-4400. 7pm, $20-50.*

Continued on page 78



PATTY GRIFFIN

and special guest
PETER STEWART

THIS THURSDAY!

THURSDAY OCTOBER 17
THE FILLMORE
DOORS 7/SHOW 8

SOUND TRIBE SECTOR NINE

THIS WEEKEND!

SOUND TRIBE SECTOR NINE

with special guests
HAMSA LILA
(Friday)
TRANCE ZEN DANCE
(Saturday)

friday + saturday
OCTOBER
18 & 19
doors 8
show 9
THE FILLMORE

musiq

juslisen tour

New Album
musiq
In Stores Now!

with special guest
MYSTIC

OCTOBER 20
THE FILLMORE
DOORS 7/SHOW 8

KISS FM
106 KMEL

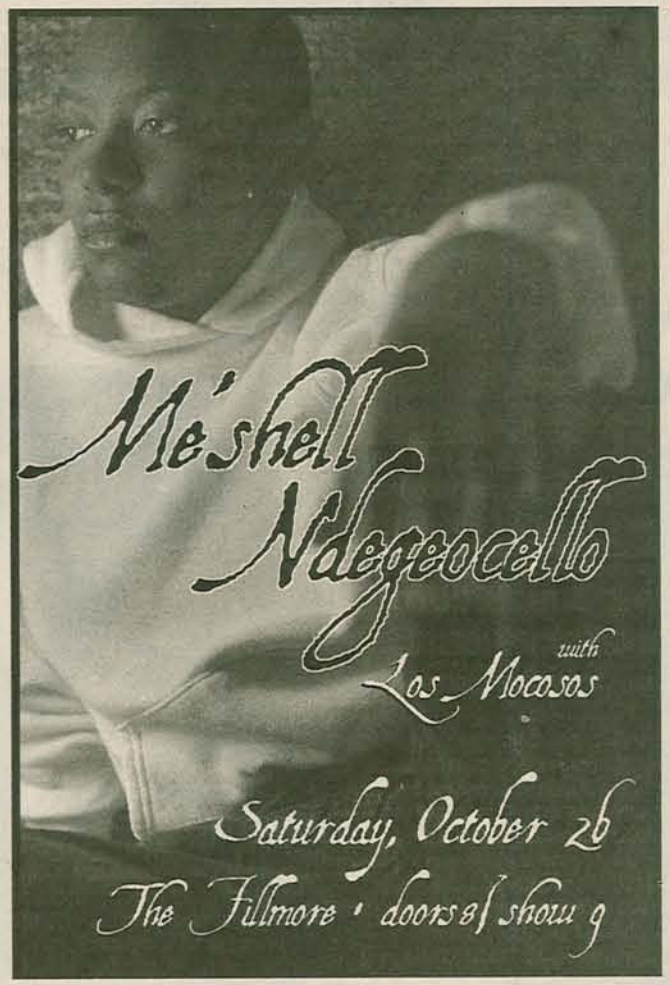
RYAN ADAMS
IN A SOLO PERFORMANCE

WITH SPECIAL GUESTS
TEGAN & SARA



OCTOBER 24
THE WARFIELD
doors 6:30/show 8

KFOG 104.5/97.7



Saturday, October 26
The Fillmore • doors 8/ show 9

ELECTROCLASH TOUR
2002

peaches

ChicKs on Speed

W.I.T. (WHATEVER IT TAKES)

Tracy and the Plastics

special guest
DJ / MC Larry Tee

October 27 @ The Fillmore
doors 7 : show 8

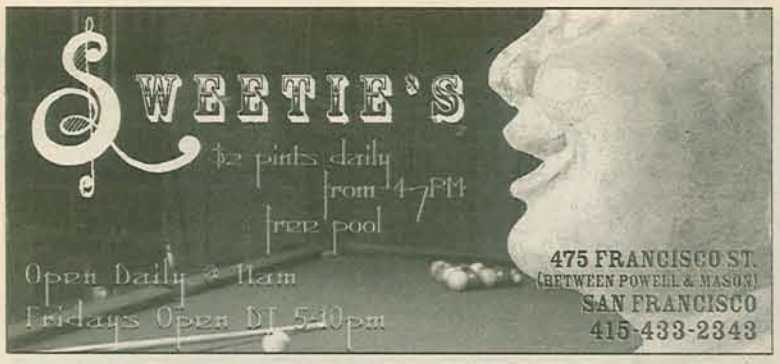
Miller MGD GENUINE DRAFT MILLER GENUINE DRAFT MUSIC SERIES

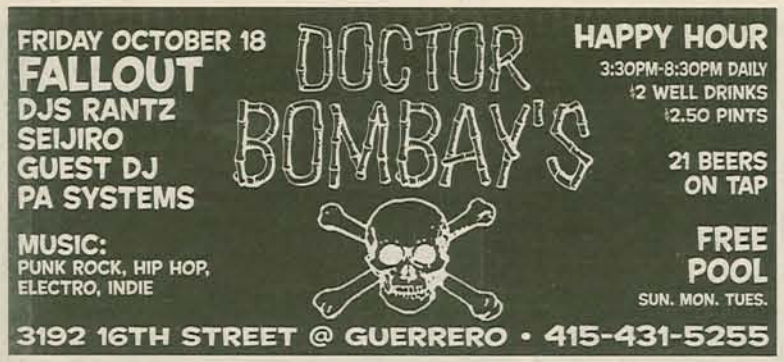
Get Tickets At CC.COM

Tickets available online at www.ticketmaster.com and all ticketmaster outlets including Tower Records, Wherehouse Music, Ritmo Latino, select Rite Aid stores and at The Fillmore box office on Sundays 10am-4pm and show nights 7:30pm-10pm.

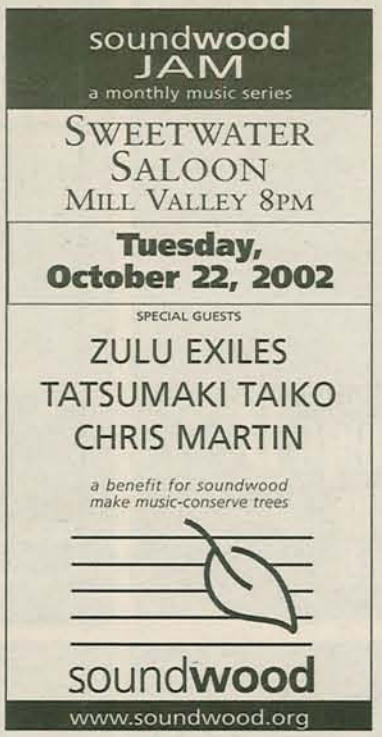
Charge by phone: (415) 421-TIXS • (408) 998-TIXS

All dates, acts, and ticket prices are subject to change without notice. A service charge is added to each ticket price. Visa, MC accepted. Disabled seating available at all ticket centers. Eight ticket limit per person. Produced by Clear Channel Entertainment.













music listings

Sunday 20

From page 76

Bay Area

Elicura Chihuailaf *La Peña Cultural Center. 7pm, $8.*
Judy Fjell, Betsy Rose *Freight and Salvage. 8pm, $16.50.*
Roberta Donnay *Rose Street House of Music, 1839 Rose, Berk; (510) 594-4000, ext MUS. 7:30pm, $5-20 sliding scale.*
'Starry Irish Music Session' *Starry Plough. 8pm.*
Wongozi-M.A.C., Robert Temple's Soulfolk Ensemble *Alice Arts Center, 1428 Alice, third flr, Oakl; (510) 333-2213. 6pm.*

Dance clubs

Battle Kings 2002 *City Nights. 4:30-10:30pm.* B-boy break-dancing championships.
Club Compression *Cellar. 9pm-2am, $5.* Drum 'n' bass with residents and guests.
Club Havana *Jelly's. 4pm, $12.* Latin music with DJ Ivette Fuentes and guests Double Header, Eric Rangel y su Orquestra America, and Candela.
Dalva *9pm-1am, free.* With DJ Anna and Philip Sherburne.
Death Rock Booty Call *The Stud. 9pm-3am.* Rock 'n' roll dance party.
Devotion *Endup. 8pm, $10.* House music with DJ Ruben Mancias and guests Chris Lum and Brian Tappert.
Dub Mission *Elbo Room. 9pm-2am, $5.* With DJ Sep and guests Spliff Skankin' and I-Vier.
Epilogue *Skylark. 9pm, free.* Lounge breaks and beats with Delon, Yamu, Joker, Add1, Stef, and Moontrane Conductors.
For Those Who Know *An Sibin. 9pm-2am, $3.* Underground hip-hop, funk, soul, and breaks.
Give N *Pow! A Cocktail Lounge. 7pm-2am.* House, Brazilian house, and breaks with Dustin, Riddler, and Mosses.
Juke Joint *Julip. 9pm—2am, free.* With Toph One.
Luscious *Liquid. 10pm-2am.* Deep tribal, hard progressive, and house with Dharma, Unity, Origin, and guest DJs.
A Night with Fecal Face *Amnesia. 8:30pm.* Live DJs and art.
Rebirth *330 Ritch. 10pm.* Soul and hip-hop with Henry, Joe Quixx, Kevvy Kev, and Will.
Reggae Sundaze *Nickie's BBQ. 9pm-2am, $5.* Reggae music spun by DJ Ras David I.
Salamat Sundays *Club Tropi Gala, 358 Ocean; 282-7910. 9pm-2am, $12.* Latin-fused Middle Eastern music with DJ Medi and the Arabian Knights Band.
SalsaCrazy Sunday *Metronome Ballroom. 6:30-11:30pm, $6-15.* Salsa dance social and dance lessons.
Selector Sundays *Blind Tiger. 9pm-2am, $5.* With the Unsung Heroes.
Shack Up! *Arrow. 10pm-2am, free.* Indie, art rock, soul, psychedelic, new wave, and funk with Tony Machine, Charles Kutch, and Melanie Valentine.
Spundae *1015 Folsom. 9pm-6am, $5.* With rotating DJs and special guests.
Storytelling Night *Odeon Bar. 7pm-2am.* Hosted by Jerico Reese.
Sundance Saloon *Space 550. 6-11pm, $5.* A country-western dance event.
Sunday School *Sno-Drift. 8pm-4am, $10.* House and downtempo with residents.
Sunday T-Dance *Endup. 6am-8pm.* House music with rotating residents.
Valley of the Dolls *Fuse. 9pm, free.* Hip-hop and lounge.
Volume *Storyville. 10pm-2am.* Hip-hop, soul, classics, and dancehall with D-Sharp, Megablack, Ball-D, Marc Stretch, and Malachi.

Bay Area

Kings of Reggae *Shattuck Downlow. 8pm-2am, $5.* Hip-hop and dancehall.
Platinum Rock *Ruby Room. 10pm-2am.*
Repenthouse *Radio, 435 13th St, Oakl; (510) 451-2889. 10pm-2am.*

monday 21

Rock/blues/hip-hop

Bachelors *Saloon. 9:30pm.*
Bonedrivers *Boom Boom Room. 9:20pm, $4.*

Continued on page 80

shake



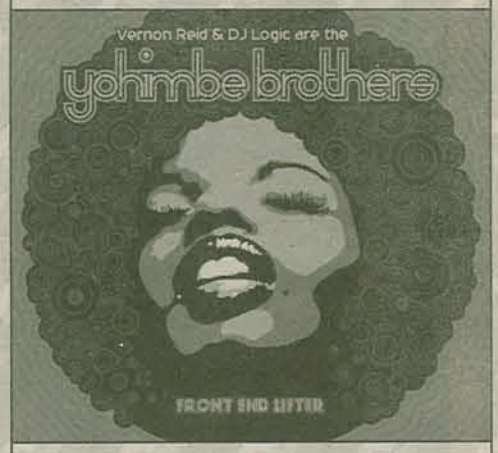
DIRTY DOZEN BRASS BAND
Medicated Magic
Featuring Special Guests: NORAH JONES, DR. JOHN, JOHN BELL, ROBERT RANDOLPH, OLU DARA and DJ LOGIC
"Twenty-five years on from its New Orleans debut, the Dirty Dozen continues to be a national treasure: steeped in both the past and the present, impossible to categorize, and mighty funky." - New York Times

Appearing at the San Francisco Jazz Festival



Appearing October 23
at the Regency Center
(opening night party), 7:30 p.m.

freak



Vernon Reid and DJ Logic are the
YOHIMBE BROTHERS
Front End Lifter
After months in the lab, the brothers come to life with the backing of over two dozen guest musicians including SLICK RICK, PRINCE PAUL, and all original members of LIVING COLOUR.

Appearing at the San Francisco Jazz Festival



Appearing October 26
at the Regency Center's
Grand Ballroom, 11:00 p.m.

dream



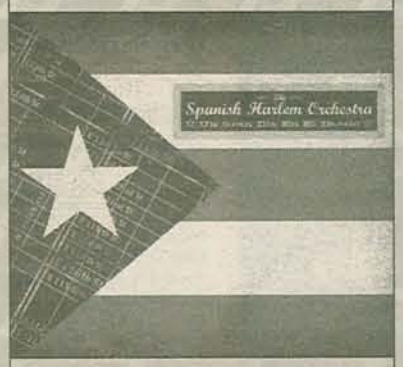
TIN HAT TRIO
The Rodeo Eroded
Folk-jazz-country-classical-jam-tango-blues.
Unlike anything you've ever experienced, and just like everything you ever dreamed of.
Featuring guests WILLIE NELSON, JONATHAN FISHMAN, and BILLY MARTIN.

Appearing at the San Francisco Jazz Festival



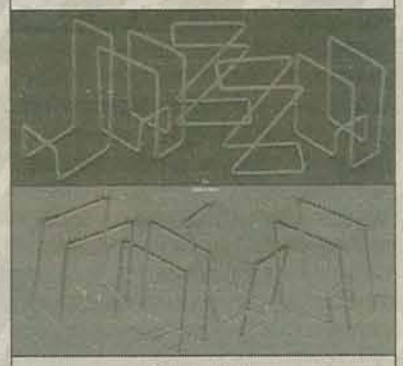
Appearing October 31 with THE TIN HAT ORCHESTRA at the Yerba Buena Center for the Arts Theater, 8:00 p.m.

dance



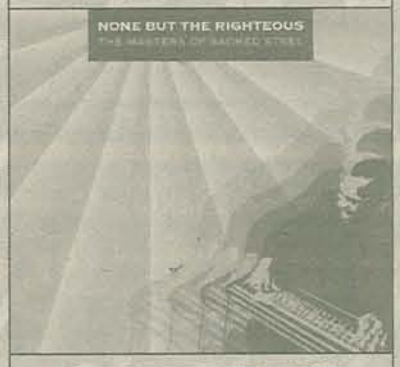
SPANISH HARLEM ORCHESTRA
Un Gran Día En El Barrio
Spanish Harlem's answer to the Buena Vista Social Club. The 12-piece all-star band gives us a glimpse inside the Nuyorican experience, turning out fiery dance music, rhythmic passion, and Latino soul. The only salsa album you'll ever need.
"*Gran Dia* is both a crucial sonic document and one hell of a block party." - Fortune

love



JAZZANOVA
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musiclistings

Monday 21

From page 78

Jerry Cantrell, Mad at Gravity, Comes with the Fall, Udora *Great American Music Hall. 8pm, $20.*
Jon Lawton *Biscuits and Blues. 8:30pm, $5.*
Ian Moore *Parkside. 9pm.*
Project: Pimento *Rite Spot. 9pm, free.*
Spoon, Oranges Band, Golden Gram *Slim's. 8pm, $12.* See 8 Days a Week, page 60.
'Viv and a Movie' *Red Devil Lounge. 8pm, $10.*

Bay Area

Enrique Iglesias, Paulina Rubio, Soluna *Shoreline Amphitheatre, 1 Amphitheatre Parkway, Mountain View; (415) 421-TIXS. 7:30pm, $29.50-75.*
Steve Gannon Band and Mz. Dee *Blakes. 9:30pm, $4.*

Jazz/new music

Bishop Norman Williams Quintet *Les Joulins. 8pm.*
Jules Broussard, Noel Jewkes, Larry Vuckovich, Nat Johnson, and Danny Spencer *Bistro 339. 7:30-10pm, $7.*
Contemporary Jazz Orchestra *Jazz at Pearl's. 9pm, free.*
Kevin Gibbs and Ruth Davies *Moose's. 7:30pm.*
Art Hirahara, Todd Sickafoose, Scott Amendola *Bacar. 9pm.*
Jason Myers Trio *Houston's, 1800 Montgomery; 392-9280. 6pm.*
Le Jazz Hot *Black Cat. 6-9pm, free.*
Jenna Mammina *Enrico's. 7pm.*
Patrick Maier Band *Starlight Room. 8pm.*
Ricardo Scales *Top of the Mark. 6-10pm.*
Eric Shifrin *Washington Square Bar and Grill. 7-10pm.*

Bay Area

Bump *Yoshi's. 8 and 10pm, $16.*
Clay Chaplin *Mills College, Ensemble Room, 5000 MacArthur Blvd, Oakl; (510) 430-2331. 7:30pm.*
Chris Cutler and Thomas Dimuzio, Fred Frith *Black Box. 8pm, $10.*
Renegade Sidemen with Calvin Keyes *Anna's Jazz Bistro. 8pm.*

Folk/world/country

Acoustic open mic *Blue Lamp. 9:30pm, free.*
Open mic *Hotel Utah Saloon. 7pm.*

Bay Area

Northern California Songwriters Association open mic *Freight and Salvage. 8pm.*
Traditional Irish music session *Starry Plough. 9pm, free.*

Dance clubs

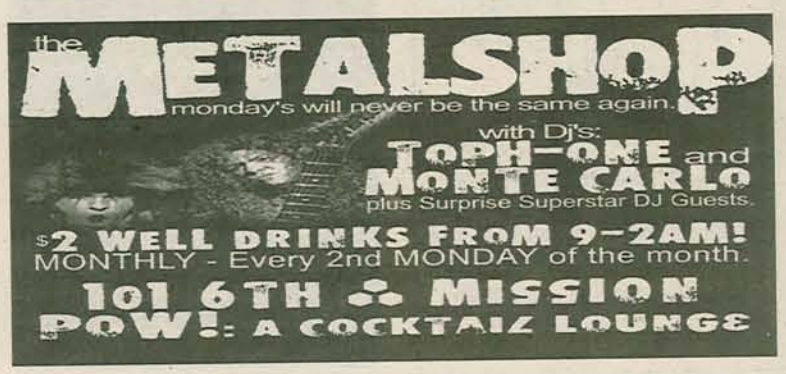
A Case of the Mondays *Amnesia. 9pm-2am, free.* Funky downtempo classics, deep house, and more with Cracker Jack DJs.
Club Dread *Justice League. 10pm, $10.* Reggae and dancehall.
Easy *Delirium, 3139 16th St; 552-5525. 10pm, free.* With Sly and Chad Mitchell.
Electroshock *Jezebels Joint. 9:30pm-2am, free.* Electro, synth, pop, and dark wave.
Elevate *Cellar. 9:30pm, free.* R&B and hip-hop with Inque, DJ Kurse, and Paradox.
Grateful Dead Jams *Nickie's BBQ. 9pm-2am.* Dark Star Dan plays rare Grateful Dead tracks.
Halflife *An Sibin. 9pm-2am, free.* Drum 'n' bass with kryptyk, DJ M, DJ S&M, Dominatrix, and guests.
Little Sara's Tea Party *Fuse. 9pm, free.* Hip-hop and downtempo.
Main Ingredient *Julip. 9:30pm.* With DJ Wisdom and JayBee.
Manik Mundae *Skylark. 9pm, free.* With Didje Kelli, Linden C, and guests.
Marinate *Sacrifice. 10pm-2am, $2.* Downbeat electro lounge with DJ EO and Daze.
Milkshake Mondays *Sno-Drift. 10pm-2am, $5.* With Travis.
Minimal Mondays *Hush Hush Lounge. 9pm-2am, free.* With Forest, Chris B., Terrac, Creamy Goodness, Sariah, and Joe Rice.
Redwood Room *8pm-midnight.* Jazz with Consuelo Kevin.
Rhythm Riot *Tunnel Top. 10pm-2am, free.* Funk, reggae, Latin, rare groove, soul, R&B,

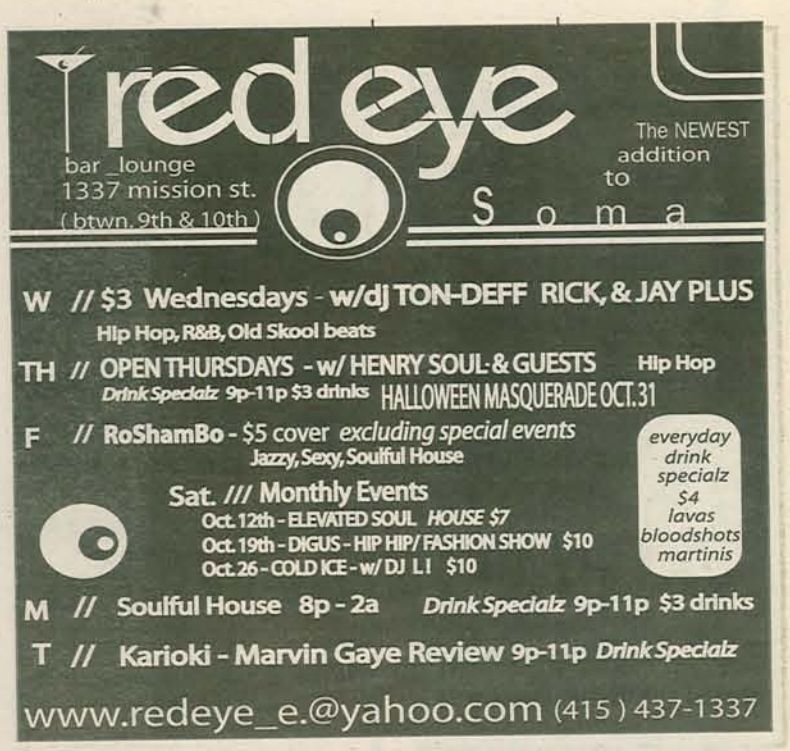
Continued on page 82



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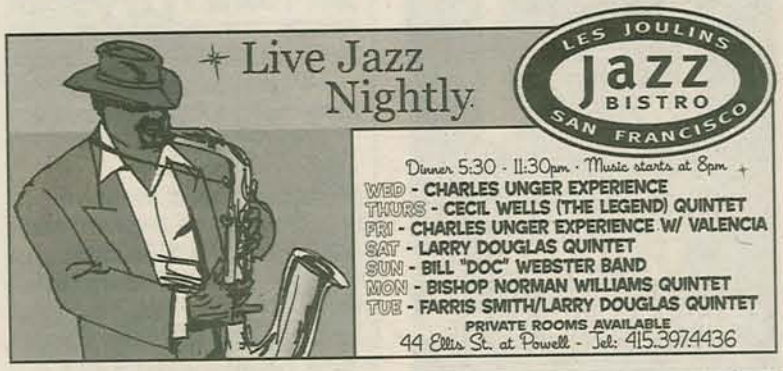
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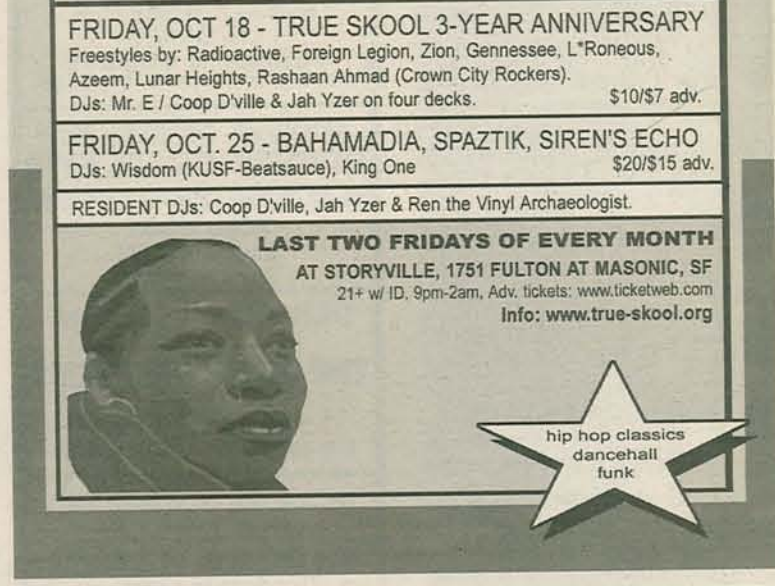
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Fri 10/25 9:30pm $15 — J MASCIS, COBRA VERDE, BLANKET

Sat 10/26 10pm $10 in advance $12 day of show — CINERAMA, BALLBOY, SECRET MACHINES

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Sat 11/9 THE GREENHORNES

Mon 11/11 SCENE CREAMERS

Sat 11/16 THE DATSUNS

Sat 11/23 LALI PUNA

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Thursday, Oct 17 10pm $8
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THUR 10/24 CHARAZON
FRI 10/25 DRUMS & TUBA
SAT 10/26 ROBERT BRADLEY'S BLACKWATER SURPRISE

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musiclistings

Monday 21

From page 80

and jazz with AM Radio, Stellar Trax, and special guests.

Risqué *Curve, 747 Third St; 896-2286. 9pm-2am, free.* Soulful house, old-school, and beats with DJs Chris Dadzitis and Zaxxon.

Self-Serve DJ Nite and Music Appreciation Society *Voodoo Lounge. 9pm-2am, free.* Open turntables.

Sex in Zero Gravity *Border Cantina, 1192 Folsom; 820-4876. 10pm-2am, $5.* Techno funk and house music with James D and Eli B.

Soul Café *Blind Tiger. 9:30pm, $5-10.* Funk, soul, R&B, and hip-hop with DJ Jerry Ross and Daniela.

Soul House *Red Eye Lounge, 1337 Mission; 437-1337. 10pm-2am, $5.* House music with DJs Tune, Abdul, and Mike Anon.

The Stud *6:30-9pm, $10.* Queer lindy hop lessons. *10pm.* Funk and deep house.

Tranquility Base *26 Mix. 10pm-2am, free.* With DF Tram and Jonas Judd.

Vroom *El Rio. 8pm-midnight, $1.* Punk, funk, and soul.

Bay Area

Mystery Night *Ruby Room. 10pm-2am.*

Underground Lounge *Radio, 435 13th St, Oakl; (510) 451-2889. 10pm-2am.* Psycho '60s and porno '70s.

tuesday 22

Rock/blues/hip-hop

Bizar Bazaar *Boom Boom Room. 9:20pm, $4.*

Black Cat Music, Please, Oranges *Bottom of the Hill. 9pm, free.*

Liz Clark *Club Galia. 8pm, $6.*

Drizzoletto *Brainwash. 8pm.*

Echoset *Red Devil Lounge. 9pm, $3.*

'For the Love' *Last Day Saloon. 9pm, $5.* With members of Felonious and guest Omen Presents.

Kentucky Slim *Blue Lamp. 9:30pm, free.*

Lucky Strike *Saloon. 9:30pm.*

Moonshyne, Jafar, Sets *Tongue and Groove. 8:30pm, $5.*

Nathan Hamilton and No Deal, A.J. Roach, Joe Nolan *Hotel Utah Saloon. 8pm, $5.*

Nels Cline Singers, Good for Cows *Hemlock Tavern. 10pm, $6.*

Rasputina, Faun Fables, Stara Nova *Slim's. 8pm, $14.*

Scorched Earth Policy, Insidious, 401K *Cherry Bar and Lounge. 9pm.*

Steve Lucky and Carmen Getit *Biscuits and Blues. 9pm, $5.*

Streets *Justice League. 8:30pm, $10.*

Bay Area

Mike, Lost + Found *Stork Club. 9pm.*

Slow Poisoner *Blakes. 9:30pm, $3.*

Jazz/new music

Jules Broussard, Bing Nathan, Ned Boynton *Enrico's. 7pm.*

Bob Crawford Trio *Bacar. 9pm.*

Cecil Wells Quintet *Les Joulins. 8pm.*

Collective West Jazz Orchestra *Cellar at Johnny Foley's. 9pm, $3.*

Fred Ross Project *Starlight Room. 8pm.*

Jason Myers Trio *Houston's, 1800 Montgomery; 392-9280. 6pm.*

Le Jazz Hot *Black Cat. 6-9pm, free.*

Jenna Mammina *Plush Room. 8pm.*

Ken Miller and Leonard Thompson *Paradise Pizza Restaurant, 642 Irving; 759-1487. 6:30pm, free.*

Ken Muir *Moose's. 7:30pm.*

Ricardo Scales *Top of the Mark. 6-10pm.*

Eric Shifrin *Chez Spencer, 82 14th St; 864-2191. 7-9pm.*

Continued on page 84

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Wednesday 10/23 Funk $3
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Friday 10/25 Funk $10*
ZIGABOO MODELISTE
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Saturday 10/26 Hip-Hop $8
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SUN • 10/20 • CLOSED FOR A PRIVATE PARTY

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(ALSO AT SLIM'S ON OCT. 20)

WED 10/23 • 9 PM/8:30 DOORS • $12
MYSTERY MACHINE PRESENTS
THE SLIP
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THE DONNAS
YOUR ENEMIES' FRIENDS
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FRI 10/25 • 8 PM/7 DOORS • $15
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SUN 10/27 • 8 PM/7 DOORS
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Plus: DJ SAXTON (ST59 DJ) and FREAKTET (opens) and DJ TOBIWAN (rare funk-triphop-house)
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SATURDAY 10/19 $12 (adv) FUNK
THE BOOM BOOM ROOM PRESENTS "ALL-NIGHT SHOW"
" Show Starts At 9:00PM & It's An All-Night Show 'Til 4:30am! "
"GLOBAL FUNK COUNCIL"
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THU 10/24 THRU SUN 10/27 HIROSHIMA
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musiclistings

Tuesday 22

From page 82

Adam Shulman *Washington Square Bar and Grill. 7-10pm.*
Supercabana *Bruno's. 9pm, $5.*
Vince Lateano Trio *Jazz at Pearl's. 9pm, free.*

Bay Area

Bump *Yoshi's. 8 and 10pm, $16.*
Gumbo West *Ivy Room. 10pm.*
Ellen Honert *Anna's Jazz Bistro. 8pm.*
Mad and Eddie Duran *Albatross Pub, 1822 San Pablo, Berk; (510) 843-2473. 9pm.*
Triaxium West Large Ensemble, Mimetic Reflex *Black Box. 8pm, $6.*

Folk/world/country

Brazilliance *Elbo Room. 9pm, $6.*
Vanessa Morrison and Melissa Crabtree *Rite Spot. 9pm, free.*

Bay Area

Gator Beat *Ashkenaz. 8:30pm, $8.*
Jimmy Buffet and Coral Reefer Band *Shoreline Amphitheatre, 1 Amphitheatre Parkway, Mountain View; (415) 421-TIXS. 8pm.*

Dance clubs

Addicted *Backflip. 10pm-2am.*
Arrow *10pm-2am.* Punk rock with DJ Dwight and Eyepatch Guy.
Ay Karamba! *Glas Kat. 9:30pm-2am, $8.* Salsa lessons and performance.
Curve *747 Third; 896-2286. 10pm-2am, free.* Soulful grooves and flashbacks with DJs Kevvy Kev, Malachi, and Ball D.
Darklands *26 Mix. 10pm-2am, free.* Gothic, post-punk, ethereal, and deathrock.
Development *AsiaSF. 10pm.* Reference, Raygun, and Mykul Crane spin breakbeat and house.
EZ Music for Hard Times *Club Deluxe. 10pm.* With DJs Brian Cox, Power Lounger, and guests.
Hot Pink *Voodoo Lounge. 10pm, $5.* With DJ Chuck.
Impulse *An Sibin. 10pm-2am.* Techno with rotating residents.
Industry *Jezebels Joint. 9:30pm-2am, free.* Punk and industrial with DJs Chris, Rabbit, and guests.
Ja Man *Sacrifice. 10pm-2am, $3.* Reggae.
Mayonnaise *Skylark. 9pm, free.* House music with special guest Oolong.
Non-Tronika *Amber, 718 14th St; 626-7827. 9pm-2am, free.* A rock dance club with Andre Lucero, Nikola Baytala, and Ray Muller.
Open Deck *26 Mix. 10pm-2am.* Open turntables.
Outernational Mix *Nickie's BBQ. 9pm-2am.* DJ Cheb I Sabbah spins a blend of international music.
S.I.N. *Cellar. 9pm, free.* With rotating DJs.
Taco Tuesday *Border Cantina; 626-0414. 5-10pm, free.* House music with M3, Anthony Garlic, Chulada, and special guests.
T.K.O. *Hush Hush Lounge. 9pm-2am, $3.* Hip-hop with DJs Charlie Bucket, Kaution, Ocir, Halo 1, and Able.
Totality *Pow! A Cocktail Lounge. 9pm-2am, free.* Hip-hop, dancehall, downtempo, acid jazz, and breaks with DJs Alexander, Joker, Kurse, Inque, and Yamu.
TrannyShack *The Stud. 10pm-3am.* A drag show with hostess Heklina.

Bay Area

Good Times *Radio, 435 13th St, Oakl; (510) 451-2889. 10pm-2am.* With Kitty and Sean spin '70s pop, funk-rock, and more.
Posh *Shattuck Down Low. 9:30pm-2am.* Downtempo, disco breaks, drum 'n' bass, and deep house.
Ruby Room *10pm-2am.* Punk, power pop, and breakbeats.

Continued on page 86

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October 19, 20, 26, 27
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★RUSSIAN RIVER MASSACRE 2002
October 25-27 @ Fife's and Club Fab in Guerneville, CA
www.peacheschrist.com

★OTHER MINDS EYES & EARS FILM FESTIVAL
November 8, 9, 10 @ Castro Theatre, San Francisco
10 programs
www.otherminds.org

★GREEN FESTIVAL
- Sustainable Ecology, Ecological Balance, Social Justice
November 9-10 @ Concourse Exhibition Center, San Francisco
www.greenfestivals.com

★NEUROT SOUND SERIES: BEYOND THE PALE 2002 - 14 bands over 4 nights
November 14-17@ DNA Lounge
www.neurotrecordings.com

★BAYPOP 2002 - Pop, Rock & Garage Festival
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November 13 @ Parkside with The Dilettones featuring Roy Loney
November 14 @ Parkside with The Sermon
November 15 @ 330 Ritch St. (for those who like to pop) with The Orange Peels
November 15 @ Parkside (for those who like to rock) with SLA
November 16 @ Great American Music Hall with The Chocolate Watchband & The Electric Prunes
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From page 84

events

Events listings are compiled by Sarah Han. See 8 Days a Week for information on how to submit items to the listings.

wednesday 16

Around town

'Out with Friends Monthly Mixer' *Bruno's, 2389 Mission; 865-9717. 6:30-8:30pm, free.* Out with Friends presents this gay men's monthly get-together featuring cocktails and free appetizers.

Authors

Michael Faber *Booksmith, 1644 Haight; 863-8688. 7pm.* The author reads from *Crimson Petal and the White.*
Joan Didion *Herbst Theatre, 401 Van Ness; 392-4400. 8pm, $18.* The author discusses her work with Jon Carroll.
Christy Turlington *A Clean Well-Lighted Place for Books, 601 Van Ness; 441-6670. 11:30am.* The supermodel discusses her book *Living Yoga: Creating a Life Practice.*

Bay Area

Mark Dunn *Diesel, A Bookstore, 5433 College, Oakl; (510) 653-9965. 7:30pm.* The author reads from *Ella Minnow Pea.*
Roger Housden *Black Oak Bookstore, 1491 Shattuck, Berk; (510) 486-0698. 7:30pm.* The author discusses and signs *Chasing Rumi.*
Leora Tanenbaum *Cody's Books, 2454 Telegraph, Berk; (510) 8457852. 7:30pm.* The author discusses *Catfight: Women and Competition.*
Christy Turlington *Barnes and Noble, 98 Broadway, Oakl; (510) 272-0120. 7:30pm.* The supermodel discusses her book *Living Yoga: Creating a Life Practice.*

thursday 17

Around town

'Platform #8 - N/E/S/W' *440 Jessie; 409-8697. 7-11pm.* Plado Media presents this showcase of film, music, and fashion by emerging artists.
'Oakland Icons' *Craft and Cultural Arts Gallery, State of California Office Building, 1515 Clay; (510) 238-6952. 5-8pm.* This gallery talk will focus on the works of artists Rupert Garcia and Mel Ramos and a performance by the Oakland Jazz Foundation.

Benefits

'Celebrity Pool Toss X' *Phoenix Hotel, 601 Eddy; 776-2151. 6-9pm, $100.* The Tenderloin Neighborhood Development Corporation presents this event at which local celebrities will be tossed into a pool to raise money for TNDC's after-school programs and services for kids and families. This year's guests include Stephen Ball, Sal Castaneda, Darryl the Wonder Dog, Will and Debi Durst, Peter Finch, Dave Morey, Mark Leno, and many others.
'An Evening with Percy Schmeiser' *Greenpeace Office, 75 Arkansas; 255-9221 ext 319. 7pm, $10-100 donation.* This event will help raise money for Canadian farmer Percy Schmeiser and his case against the Monsanto corporation.

Authors

Dorothy Allison *A Clean Well-Lighted Place for Books, 601 Van Ness; 441-6670. 7pm.* The author reads from her collection of short stories, *Trash.*
Carol Channing *Venetian Room, Fairmont Hotel, 950 Mason; 597-6712. 6:30pm.* The Broadway and Hollywood actress discusses and signs *Just Lucky I Guess.*
Daniel Clowes *Booksmith, 1644 Haight; 863-8688. 7pm.* The comic-book artist signs *David Boring.*
Jorge Ramos *Borders Books and Music, 400 Post; 454-1400. 7pm.* The author discusses and signs *No Borders.*
Teresa LeYung Ryan *Books Inc., 2251 Chesnut; 931-3633. 7:30pm.* The author discusses *Love Made of Heart.*
Elizabeth Martinez *Modern Times Bookstore, 888 Valencia; 282-9246. 7:30pm.* The author discusses *Letters from Mississippi.*
John Stauber *City Lights, 261 Columbus; 362-8193. 7pm.* The author discusses *Toxic Sludge Is Good for You.*
Ben Tyler, Gregory Hinton *A Different Light Bookstore, 489 Castro; 431-0891. 7:30pm.* The authors read from their works.

Bay Area

Kristin Beck *Diesel, A Bookstore, 5433 College, Oakl; (510) 653-9965. 7:30pm.* The author discusses *The Moment of Truth: Women's Funniest Romantic Catastrophes.*
Jonathan Lethem, Steve Erickson, Erik Davis *Cody's Books, 2454 Telegraph, Berk;*

IN PERSON

Carol Channing

signing her star-studded memoir



Just Lucky I Guess

Friday, October 18
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(510) 845-7852. 7:30pm. Editor Jonathan Lethem and contributing writers Steve Erickson and Erik Davis discuss *Da Capo Best Music Writing 2002.*

friday 18

Around town

'In the Street Festival' *Cohen Alley, Ellis between Leavenworth and Hyde; 255-5971, www.luggagestoregallery.org. 5:30-10pm, free.* Through Sun/20. See 8 Days a Week, page 60.
'International Vintage Poster Fair' *Herbst Pavilion, Fort Mason Center, Marina at Laguna; 1-800-856-8069. 5-9pm, $25.* This poster fair features prints of artwork, movie posters, and discussions by art exhibitors; tonight's event benefits the International Advertising Association. The poster fair continues through Sun/20.
'The Pleasures of Versailles' *Herbst Theatre, 401 Van Ness; 391-9700. 8-10:15pm, $20-65.* Humanities West presents this lecture/performance program on Louis XIV. Through Sat/19.

Benefits

'Epiphany' *43 Norfolk; www.pollenmedia.com. 9pm, $15. Pollen Magazine* presents this fundraiser for its fourth issue; highlights include performances by Spencer Day's Crimson Club, Traveling Art Circus, James Jhun, Lodi Broekhuizen, El Pulpo, DJ Ruben Mancias, and others.
'Gay Games "Going for Gold" Dance Benefit' *Metronome Ballroom, 1830 17th St; 252-9000. 7:30pm, $20-50.* The Metronome Ballroom presents this first annual dance event featuring performances by professional, celebrity, and amateur dancers; proceeds benefit the dancers representing the U.S. at the 2002 Gay Games in Sydney, Australia.
'The Power of Play' *Fort Mason Center, Bldg A, Marina at Laguna; 405-3737. 7pm, $20.* San Francisco State University's department of recreation and leisure studies and the Pacific Leadership Institute present this fundraising event focusing on developing leadership roles for children.

Bay Area

Benefit dance party and concert *Fellowship of Humanity Hall, 411 28th St, Oakl; (510) 548-2220 ext 227. 6pm, $5.* This benefit for East Bay Food Not Bombs features live performances by Funky Nixons and Wild Bud, dinner, stories hosted by Terri Compost, and more.

Authors

Ken Alder *Stacey's Booksellers, 581 Market; 421-4687. 12:30pm.* The author reads from and signs *The Measure of All Things.*
Carol Channing *Books Inc., 2275 Market; 864-6777. 7:30pm.* The Broadway and Hollywood actress signs *Just Lucky I Guess.*
Andrew Sean Greer and Michael Chabon *Booksmith, 1644 Haight; 863-8688. 7pm.* The authors read from and sign their works.

Bay Area

Mo Brownsey *Boadecia's Books, 398 Colusa, Kensington; (510) 559-9184. 7:30pm.* The author discusses *Is It a Date or Just Coffee?*
David Thomson *Pacific Film Archive, 2575 Bancroft Way, Berk; (510) 642-1412. 6:30pm.* The author signs copies *The New Biographical Dictionary of Film.*
Adam Sisman *Cody's Books, 2454 Telegraph, Berk; (510) 845-7852. 7:30pm.* The author discusses *Bowell's Presumptuous Task: The Making of the Life of Dr. Johnson.*
Jeremiah Tower *Cody's Books, 1730 Fourth St, Berk; (510) 559-9500. 7pm.* The chef discusses his new cookbook, *Jeremiah Tower Cooks: 250 Recipes from an American Master.*

saturday 19

Around town

All Ages Hip-Hop/Skate Jam' *Wallenberg High School, Masonic and Turk; (650) 737-9999. 1-6pm, free.* This hip-hop and skateboarding event also features the 2002 International Turtablist Federation DJ Category Championships.
'Exotic Erotic Ball' *Cow Palace, Geneva and Santos; 1-888-EXOTIC6, www.exoticeroticball.com. 8pm, $54.50-69.* The 23rd annual Exotic Erotic Ball features fetish performers, sideshows, live music, celebrity guests, and much more.
'International Vintage Poster Fair' *Herbst Pavilion, Fort Mason Center, Marina at Laguna; 1-800-856-8069. 10am-7pm, $10.* See Fri/18.
'In the Street Festival' *Cohen Alley, Ellis between Leavenworth and Hyde; 255-5971, www.luggagestoregallery.org. 11:30am-5:30pm, free.* Through Sun/20. See 8 Days a Week, page 60.
'Mr. and Miss Gay San Francisco Pageant' *Most Holy Redeemer Rec Hall, 100 Diamond; 864-0959. 7pm, $15-20.* See 8 Days a Week, page 60.
'The Pleasures of Versailles' *Herbst Theatre, 401 Van Ness; 391-9700. 10am-4:30pm, $20-65.* See Fri/18.

Benefits

'Hoedown 2002' *Galleria Design Center, 101 Henry Adams; 820-1403. 8pm-1am, $30-40.* This country-and-western dance event benefits the AIDS Emergency Fund and the Breast Cancer Emergency Fund.
No on N PSA benefit *Femina Potens Performance Space, 4618 Third St; 824-3119, www.nomorehomelessness.org. 9pm, $10-20, free for G.A. recipients, no one turned away for lack of funds.* See 8 Days a Week, page 60.
'The Paper Anniversary' *Facility 3, 1850 Cesar Chavez, Building #3; 902-8039. 8pm-2am.* The Centipede Project celebrates its first anniversary with this fundraiser featuring a silent auction of new work by 20 young artists, performances by Mocket Chick and the Cotton Wheatley Blues Band, a DJ, food, and drinks.
'Sixth Annual SF Oktoberfest' *Broadway Studios, 435 Broadway; www.sfoktoberfest.org. 8pm-2am, $30.* This Oktoberfest celebrations features live music, dancing, a raffle, and a live DJ performance; proceeds benefit Working Essentials and Hospitality House Open Art Studios.

Bay Area

'Bay Area Discovery Museum's 15th Annual Fundraiser' *Bay Area Discovery Museum, Fort Baker, Alexander exit off Golden Gate Bridge; 487-4398. 10am-4pm, $8.* Bring the kids to the Bay Area Discovery Museum for this Halloween-themed fundraiser featuring a haunted house, pony and train rides, a pumpkin patch, and more. Through Sun/20.
'Emerald City Ball' *Osher Marin Jewish Community Center in San Rafael; 457-1115 ext 333. 7pm-midnight, call for price.* Spectrum Center for Lesbian, Gay, Bisexual, and Transgender Concerns presents this gala event featuring comedian Karen Williams, DJ Page Hodel, the Lollipop Guild of the San Francisco Gay Men's Chorus, and others.
'Paying Off Our Debts' *21 Grand, 449B 23rd St, Oakl; (510) 444-7263. 8:30pm, $7-20.* This benefit show features performances by Goggle, Sacrifice Fly, Moe! Staiano, Lemon Lime Lights, and others.

Authors

'Edinburgh Castle Pub Writers Block Series' *Edinburgh Castle Pub, 950 Geary; 885-4074. 9pm.* Kim Addonizio, Alejandro Murguia, Cheryl Dumesnil, and Steve Vender read from their works in *Dorothy Parker's Elbow,* an anthology celebrating tattoos.
Jemiah Jefferson *Borderland Books, 866 Valencia; 824-8203. 7pm.* The author reads from and signs *Wounds.*

Bay Area

Reginald Zelnick, William Rorabaugh, Max Elbaum *Cody's Books, 2454 Telegraph, Berk; (510) 845-7852. 6pm.* The authors discuss their books about the 1960s.

sunday 20

Around town

'COLAGE Kickoff' *SF LGBT Community Center, 1800 Market; 861-KIDS ext 102. 1-4pm, free.* Children of Lesbians and Gays Everywhere presents this event featuring games, food, and more.
'International Vintage Poster Fair' *Herbst Pavilion, Fort Mason Center, Marina at Laguna; 1-800-856-8069. 11am-6pm, $10.* See Fri/18.
'In the Street Festival' *Cohen Alley, Ellis between Leavenworth and Hyde; 255-5971, www.luggagestoregallery.org. 11:30am-5:30pm, free.* See 8 Days a Week, page 60.
The Seventh Chasky *Mission Playground, 3555 19th St; luisvasgoz@aol.com. 1pm.* Horizons Unlimited of San Francisco, Inc., Casa de los Jovenes, and Instituto Familiar de la Raza sponsor this community event featuring poetry, music, theatrical performances, and more.

Continued on page 88

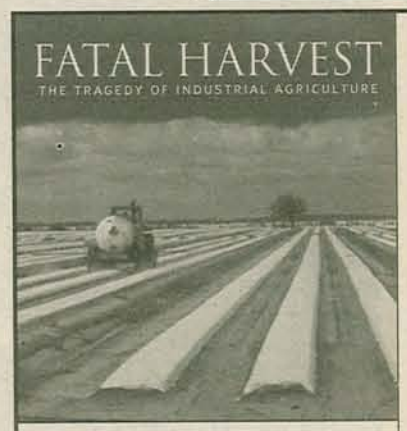
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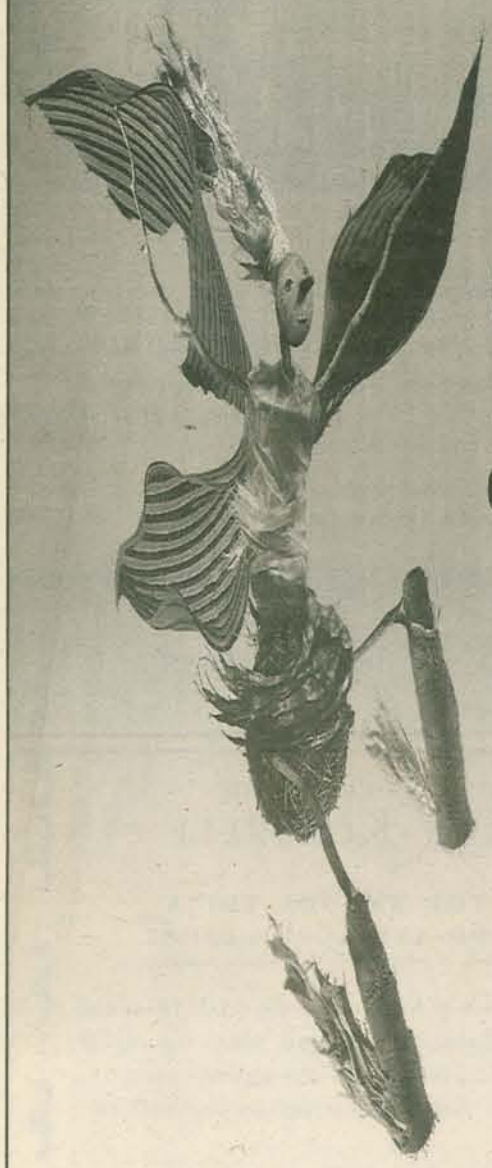
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eventslistings

Sunday 20

From page 87

'The Stompede Ball' *Space 550, 550 Barneveld; 820-1403. 6-11pm, $5.* Line-dancing lessons and dance contest.

Benefits

'Fiesta on the Hill' *Cortland Ave; 206-2140. 11am-6pm, free.* This Bernal Heights street fair and fundraiser features live music, performance art, spoken word, puppetry, and more; proceeds benefit the Bernal Heights Neighborhood Center.

'Objects in Predicaments' *The Marsh, 1062 Valencia; 826-5750. 1-2pm, $5-10.* The Marsh presents this Lunatique Fantastique performance for the whole family to benefit the Marsh Youth Theater Scholarship Program.

Bay Area

'Bay Area Discovery Museum's 15th Annual Fundraiser' *Bay Area Discovery Museum, Fort Baker, Alexander exit off Golden Gate Bridge; 487-4398. 10am-4pm, $8.* See Sat/19.

Dog wash *Kutz for Mutz, 911 University, Berk; (510) 841-1449. 10am-4pm, $15-30.* Bring your dog for a wash to benefit Smiley Dog Rescue.

'LoveLife Gospel Fest' *Calvin Simmons Theater, 10 Tenth St, Oakl; (510) 663-5683. 3pm, $10-15.* Emmit Powell and the Gospel Elits, the Oakland Interfaith Youth Choir, D'Wayne Wiggins, and Lorraine Taylor perform at this benefit for the LoveLife Foundation.

Authors

Christopher Hitchens *Diesel, A Bookstore, 5433 College, Oakl; (510) 653-9965. 2pm.* The author discusses *Why Orwell Matters.*

monday 21

Around town

'Chrysler "PT Studios" San Francisco Party' *111 Minna Gallery, 111 Minna; http://ptstudios.chrysler.com. 7-9pm, $10.* This event features a screening of a film by Victoria Gaburg, fashion by Obedient Sons, and music by run_return.

Benefits

Benefit for Third Wave Foundation *Cafe du Nord. 8pm, $10.* Rebecca Walker, Ama, and Sarah Jones perform live music and spoken word to benefit the Third Wave Foundation.

'Noe Valley Chamber Music 10th Anniversary Gala Benefit' *Noe Valley Chamber Music, 1021 Sanchez; 648-5236. 7pm, $50.* Noe Valley Chamber Music presents this fundraising event featuring a silent auction and a concert featuring Jake Heggie and friends.

Bay Area

'Writers Harvest' *Bender Room, Carnegie Hall, Mills College, 5000 MacArthur Blvd, Oakl; (510) 430-2236. 7pm, $5-20.* Mills College invites the public for a program featuring readings by Juvenal Acosta and Norman Fischer; proceeds benefit the Alameda County Community Food Bank.

Authors

Jeffrey Eugenides *Booksmith, 1644 Haight; 863-8688. 7pm.* The author reads from and signs *Middlesex.*

Andrew Kimbrall *Modern Times Bookstore, 888 Valencia; 282-9246. 7:30pm.* The editor discusses *Fatal Harvest.*

Letty Cottin Pogrebin *A Clean Well-Lighted Place for Books, 601 Van Ness; 441-6670. 7pm.* The author discusses *Three Daughters.*

artlistings

Bay Area

Daniel Mason *Cody's Books, 2454 Telegraph, Berk; (510) 845-7852. 7:30pm.* The author discusses *The Piano Tuner.*

tuesday 22

Benefits

'Booty and the Bond' *Ruby Skye, 420 Mason; 989-8160. 8-10:30pm, $20.* Super-Booty performs at this benefit for Non-Profit Housing Association of Northern California.

Frances Moore Lappé and Anna Blythe Lappé *Great American Music Hall, 859 O'-Farrell; 457-1296. 6pm, $50.* The authors discuss their work; musical group Wild Mango also performs. Proceeds benefit the Rex Foundation.

Authors

Rabbi Harold Kushner *Congregation N'nai Emunah, 3595 Taraval; 221-3666. 7pm, $10.* The author discusses *Living a Life That Matters.*

Anne Lamott *Herbst Theatre, 401 Van Ness; 392-1400. 8pm, $18.* See 8 Days a Week, page 60.

Daniel Mason *A Clean Well-Lighted Place for Books, 601 Van Ness; 441-6670. 7pm.* The author reads from *The Piano Tuner.*

Bay Area

Suzan E. Hagstrom *Barnes and Noble, 2352 Shattuck, Berk; (510) 644-0861. 7:30pm.* The author discusses *Sara's Children: The Destruction of Chmielnik.*

Letty Cottin Pogrebin *Cody's Books, 2454 Telegraph, Berk; (510) 845-7852. 7:30pm.* The author reads from *Three Daughters.*

art

Art listings are compiled by Sarah Han. Because of space limitations, new art shows are listed the week they open (thereafter, shows are listed on a rotating basis), and we cannot list café exhibits. For information on how to submit listings to this section, see 8 Days a Week. Reviews are by Lindsey Westbrook.

museums

California Palace of the Legion of Honor *Lincoln Park (near 34th Ave and Clement); 863-3330. Tues-Sun, 9:30am-5pm. $8, $6 seniors, $5 for 12 to 17, free for 11 and under (free Tues).* "Eternal Egypt: Masterworks of Ancient Art from the British Museum," Almost 150 works from the British Museum collection. Through Nov 11. "Poor Richard." More than 70 drawings on paper by Philip Guston. Through Jan 26, 2003.

Cartoon Art Museum *655 Mission; CARTOON. Tues-Sun, 11am-5pm. $2-5.* "Gorey at Bay: Gorey Stories." Original art and books by Edward Gorey. Through Nov 17. "Superwacky: Animation on Television, 1949-2002." An exhibition on the history of television cartoons. Through Jan 12, 2003.

Exploratorium *3601 Lyon; 563-7337. Thurs-Tues, 10am-6pm; Wed 10am–9pm. $10, $7.50 students and seniors, $6 youths.* "Seeing." The title of the show may be "Seeing," but you'll probably be most surprised at what you *don't* see in some of the installations. *Change Blindness* is a huge computer screen showing a quiet storefront-sidewalk scene. Every few seconds the screen goes black for a moment, then flashes back to what appears to be the

Continued on page 94

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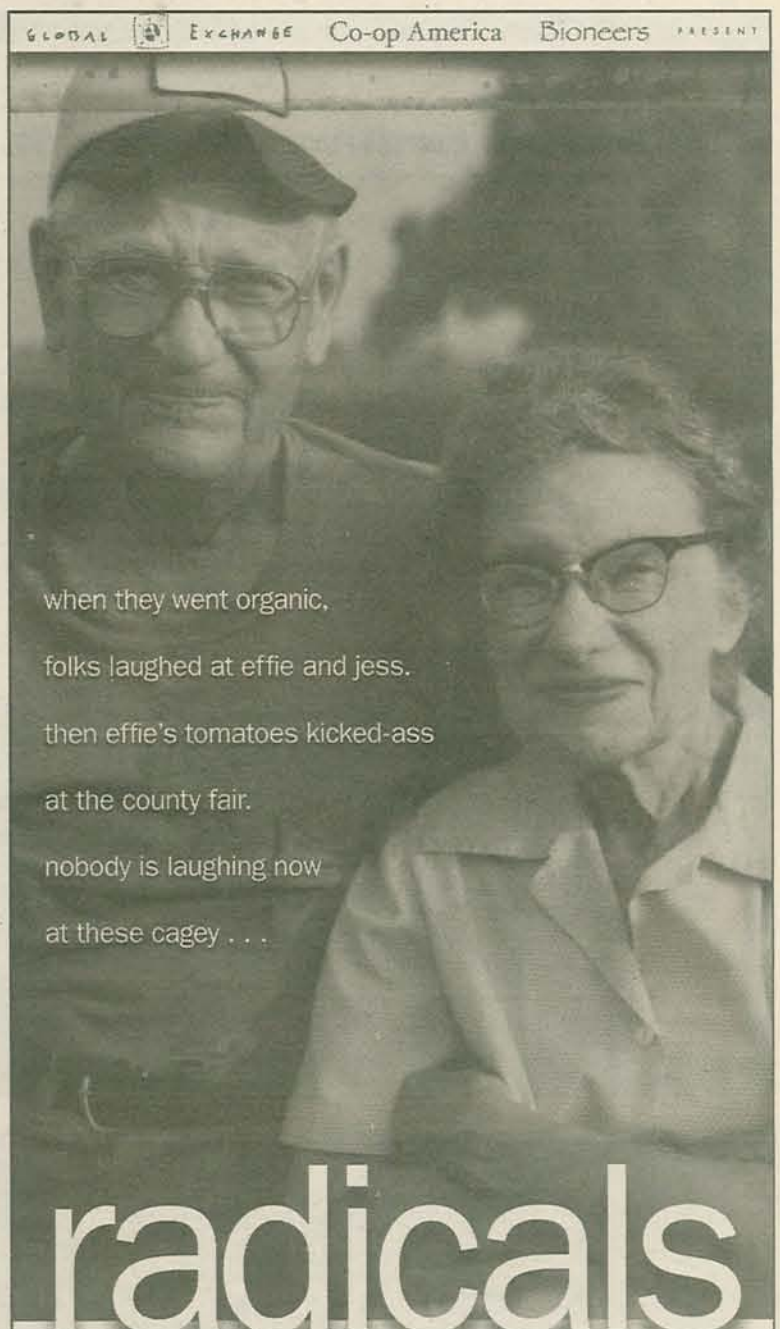
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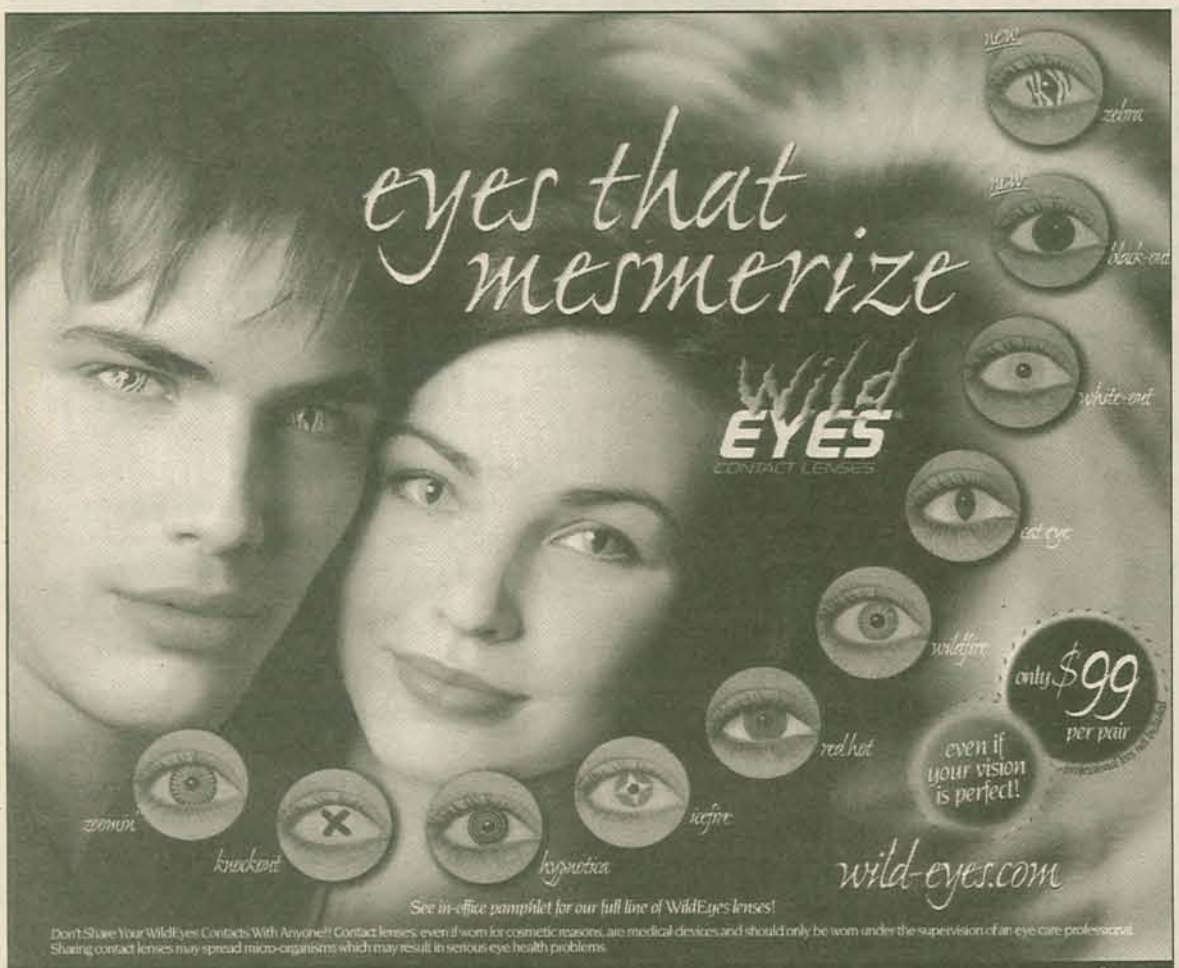
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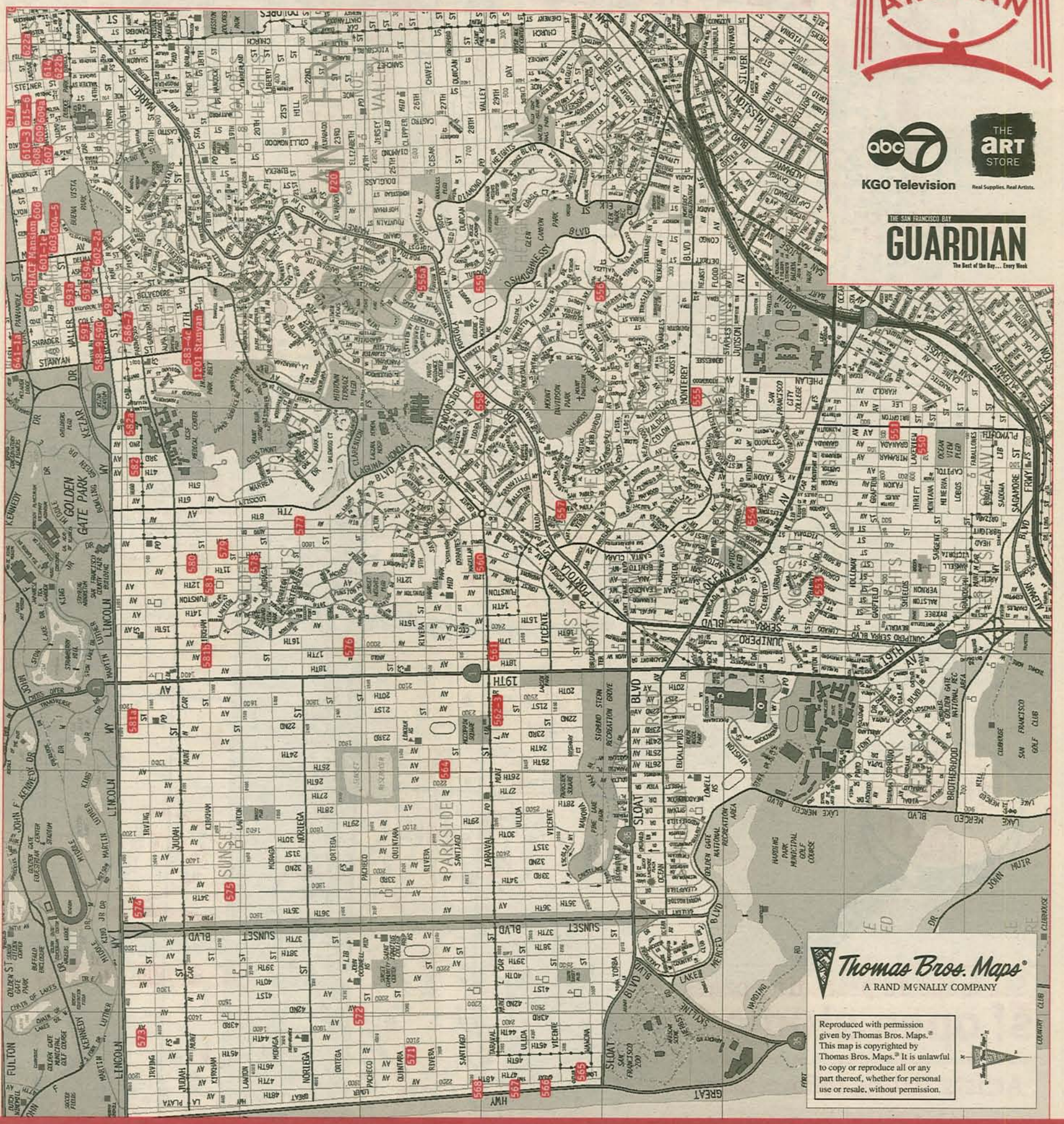


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2002 sf open studios

ArtSpan's San Francisco Open Studios is a program through which artists open their studios to the public during the four weekends in October. Visitors may explore the workspaces of 900 artists, speak with them and buy art. This map provides the locations of the artists showing this Saturday and Sunday. **Studios are open from 11am to 6pm.** An "H" after the medium indicates handicap accessability. The Open Studios Exhibition features a sample work by 600 participating artists and is open from 10am – 5pm this weekend and from Noon – 4pm, Tuesday through Friday. The exhibit is at SomARTS, 934 Brannan Street. The free guide to San Francisco Open Studios is available at our exhibit, The Art Store, Tower Records and the deYoung Art Center.

VISIT ARTISTS' STUDIOS THIS WEEK-

550 LowRey, 179 Thrift St., Capitol/Plymouth, Painting
551 Janet Lohr, 66 Granada Ave., Grafton/Lakeview, Ceramics
553 Josep Maria Vericat, 475 Urbano Dr., Borica/Alviso, Painting
554 Reuben B. B., 48 Fairfield Wy., Ocean/Kenwood, Painting
555 Lori Fast, 130 Hazelwood Ave., Monterey/Montecito, Drawing
556 Kris Borchardt, 127 Molimo Dr., Terasita/Dorcas, Sculpture
556a Lindy Stankov, 52 Dawnview, Burnett/Glenview, Painting
557 Sandra Riker, 15 Santa Paula Ave., Portola/Santa Monica, Sculpture
558 Laura Herrera, 38 Ulloa St., Woodside/Laguna Honda, Sculpture, H
559 Harriet Moore, 85 Turquoise Wy., Quartz/Amber, Sculpture
560 Adriane Bovone, 2399 12th Ave. #3, Taraval/Forest Side, Mixed media
561 Melissa Hutton, 711 Taraval St., 17th/18th Aves., Painting
562 J. W. Diehl, 2419 22nd Ave., Taraval/Ulloa, Photography
563 Cynthia Tom, 2419 22nd Ave., Taraval/Ulloa, Painting
564 Ann R. Eby, 2246 26th Ave., Santiago/Rivera, Mixed media, H
565 Greg Kaats, 33 Cutler Ave., 47th Ave./Great Hwy., Painting, H
566 Douglas MacLean, 2538 Great Hwy., Vicente/Ulloa, Sculpture
567 Rebecca Gates, 2490 Great Hwy, Ulloa/Taraval, Painting
568 Judi A. Gorski, 2366 48th Ave., Taraval/Santiago, Painting
571 Jason Gilmore, 2116 46th Ave., Quintara, Painting, H
572 Steve Dehlinger, 1942 43rd Ave., Ortega/Pacheco, Painting
573 Brenda Wachhorst, 1258 44th Ave., Lincoln/Irving, Painting
574 Jennifer Schuler Garris, 1222 35th Ave., Lincoln/Irving, Sculpture, H
575 Nancy Heinemann, 1506 34th Ave., Kirkham/Lawton, Painting
576 Takeshi Nakayoshi, 1933 17th Ave., Pacheco/Ortega, Painting, H
577 Karen Hendricksen, 121 Noriega St., 9th Ave./8th Ave., Ceramics
578 Don Santos, 1675 11th Ave., Moraga/Lawton, Ceramics
579 Lisa Neimeth, 1546 10th Ave., Kirkham/Lawton, Mixed media, H
580 Jessica Fairley, 1420 11th Ave., Judah/Kirkham, Painting
581 Paige Ferguson-Tritt, 811 Kirkham St., 12th Ave./Funston, Drawing
581a Michael-Patrick McAnelly, 1234 22nd Ave., Lincoln/Irving, Photography, H
581b Thomas Buchanan, 1250 Kirkham St., 17th Ave., Painting, H
582 Cheryl L. Pascual, 1282 4th Ave. #1, Hugo/Irving, Painting
582a Gigi Conot, 1207 Arguello, Lincoln/Frederick, Mixed media

1201 Stanyan St., 17th St./Parnassus, H

583 Amanda Best, Ceramics
584 Peggi Skaj, Ceramics
584a Holly Brown
584b Jennifer Raskoff, Ceramics
584c Wilson Lyles, Ceramics
586 Sonia Loungway, 152 Carl St., Cole/Shrader, Painting
587 Zoe Chicco, 113 Carl St., Cole, Wearable art/jewelry
588 Arlene Diehl, 470 Frederick St. #1, Stanyan/Shrader, Drawing
589 Mark Knego, 466 Frederick St. #1, Stanyan/Shrader, Photography
590 Mark Ulriksen, 841 Shrader St., Frederick/Beulah, Painting
591 Superhero Designs, 726 Shrader St., Waller/Frederick, Wearable art/jewelry
592 Vicky Chaet, 339 Frederick St., Clayton/Cole, Painting
593 Julie Tuton, 167 Downey St., Frederick/Ashbury, Painting
593a David Paslay, 1436 Waller St., Ashbury/Clayton, Mixed media
594 Betty Katcher, 736 Ashbury St., Frederick/Waller, Sculpture
600 Chad Cameron, 1705 Oak St., Ashbury/Clayton, Painting

HACF Mansion, 1101 Masonic Ave., Page/Haight

601 Mark Z-man, Painting
601a Easy Street Studio, Sculpture
601b Asael Dror, Technology/New Media
601c Rik Livingston, Painting
601d Pattie Griffin, Sculpture
601e Diallo John H. Jones, Painting
602 Steven Kovensky, 1327 Masonic Ave. #1, Waller/Frederick, Photography
602a Carmelo Iaria, 116 Frederick St., #42, Ashbury/Masonic, Photography
603 Mark Faigenbaum, 1330 Haight St., Masonic/Central, Mixed media
604 Jim Doukas, 79 Central St., Haight/Waller, Photography
605 Austin Manchester, 79 Central St., Haight/Waller, Painting, H
606 Melissa Shanley, 10 Lyon St., Haight/Page, Painting
607 Kim Smith, 888 Waller St., Broderick/Divisadero, Mixed media, H
608 Douglas Malone, 959 Haight St. #2, Divisadero/Broderick, Painting
609 Dan Pillers, 216 Divisadero St, Haight/Waller, Installation
609a Mooshka, 121 Scott St. #1, Haight/Waller, Sculpture
610 David S. Bruce, 852 Haight St., Divisadero/Scott, Painting
611 Celia Jackson, 852 Haight St., Divisadero/Scott, Painting
612 David Lyon, 852 Haight St., Divisadero/Scott, Painting
613 D. C. Spensley, 852 Haight St., Divisadero/Haight, Mixed media
614 Rebecca Rogers, 27 Germania St., Webster/Fillmore, Painting
615 Lee Fenyves, 715 Haight St. #5, Scott/Pierce, Drawing,
616 Matthew Hudson, 707 Haight St. #2, Pierce, photography,
617 Carlos Cancio, 338 Scott St., Oak/Page, Painting
618 Barbara Kleinhans, 1240 Hayes St. #6, Divisadero/Scott, Painting
618a Jonathan Solo, 1364 Grove Street, #6, Divisadero, Painting
619 Tofu, 860 Oak St. #8, Pierce/Steiner, Mixed media
620 Phillip Dvorak, 632 Steiner St., Fell/Hayes, Drawing
621 Maria Conlon, 638 Steiner, Hayes/Fell, printmaking
622 Chris Maliwat, 700 Fell St. #2, Webster/Fillmore, Photography
622a Rafael Landea, 333 Fillmore St. #3, Haight/Page, Painting
622b Julie Gendich, 320 Hermann St., Fillmore/Steiner, Photography
623 Jennifer Maria Harris, 239 Page St., Octavia/Laguna, Painting
624 William Ulrich, 202 Laguna St., Haight/Page, Painting, H
625 Eleanor Ruckman, 350 Laguna St. #5, Page/Oak, Painting
625a Hal Reid, 441 Hickory St., Buchanan/Fell, Painting
626 Terry Chastain, 528 Laguna St., Hayes/Fell, Printmaking
627 John Gruenwald, 528 Laguna, Hayes/Fell, Printmaking
627a Luther Richert, 534 Laguna St., Hayes/Linden, Technology/new media, H
627b Cara Vida, 490 Linden St., Hayes/Laguna, Mixed media, H
628 Philippe Jestin, 646 Laguna St., Hayes/Grove, Mixed media
629 Michael B. Lewis, 547 Hayes St. #1, Octavia/Laguna, Painting
629a Dora Devine, 340 Hayes Suite 507, Franklin/Gough, Wearable art/jewelry, H
630 Barbara Fasiska, 1015 Pierce St. #202, Golden Gate, Photography, H
631 Glendon Hyde, 468 Fell St., #6, Laguna, Mixed media
632 Julie Peisner, 1100 Gough St., Geary/Ellis, Photography, H
632a Catherine Zhang, 687 Geary St., Leavenworth, Painting
633 Estelle English, 1119 Webster St., Turk/Eddy, Mixed media
636 Paul Madonna, 739 Broderick St., Fulton/Mcallister, Drawing
636a Lino Laure, 635 Lyon Street, Fulton/McAllister, Painting
637 Andrew Penn, 839 Central Ave., Golden Gate/McAllister, Photography, H
638 Jose Anselmo, 2056 McAllister St., Masonic/Central, Painting
639 Paul Cartier, 1845 Hayes St., Masonic/Ashbury, Photography
640 Michael Gard, 2126 Grove St., Shrader/Cole, Sculpture
641 Sheree Kaslikowski, 2140 Fell St. #201, Stanyan/Shrader, Watercolor,
641a Catherine Margerin, 2140 Fell Street, Apt. 201, Wearable art/jewelry
643 Carie Guevara, 548 6th Ave., Balboa, Painting, H
643a Michelle Waters, 548 6th Ave., Painting
644 Kat, 431 9th Ave., Geary/Anza, Painting
645 Matthew Silverberg, 1344 Cabrillo St., 15th Ave., Painting,
646 Georgianna Krieger, 773 15th Ave., Fulton/Cabrillo, Sculpture
647 Pat McCollum, 2804 Anza St., 19th Ave./20th Ave., Painting
649 Francesca Pera, 762 23rd Ave., Fulton/Cabrillo, Painting
650 Rea Shin, 832 25th Ave. (Garage), Fulton/Cahrillo, Painting
652 James Jarrett, 659 28th Ave., Anza/Balboa, Painting, H
653 Andrey Semyonov, 736-A 33rd Ave., Balboa/Cabrillo, Painting
654 Ted Vasin, 895 34th Ave. #5, Fulton, Painting
655 Barbara Landis, 689 37th Ave., Balboa/Anza, Photography, H
656 Melanie Miguel, 770 42nd Ave., Cabrillo/Balboa, Sculpture
657 Darryl Sapien, 4333 Balboa St., 44th/45th Aves., Painting, H
658 Michael J. Roberts, 4535 Balboa St., 46th/47th Aves., Photography
660 Mike Bragg, 428 43rd Ave., Geary/Clement, Painting
661 William T. Rush, 490 27th Ave., Geary/Clement, Painting, H
662 Nicolette Ausschnitt, 166 27th Ave., Lake/El Camino del Mar, Painting
662a Carmelo Iaria, 116 Frederick St. #4, Ashbury/Clayton, Photography
663 Beth Davila Waldman, 308 24th Ave., California/Clement, Sculpture
663a Nicole Davis, 178 20th Ave., Lake/California, Painting
664 Bill Rhea, 135-A 18th Ave., Lake/California, Painting
665 Kat Salenfriend, 27 14th Ave., Lake, Painting
666 Rachel Murray Meyer, 1027 Lake St., 11th/12th Aves., Technology/new media
667 Vincent Meyer, 1027 Lake St., 11th/12th Aves., Furniture
668 Fong Fai, 239 12th Ave., California/Clement, Painting
669 Virginia Cornell, 363 10th Ave., Clement/Geary, Mixed media, H
670 Jay Mercado, 4754 California St., 10th/9th Aves., Painting, H
671 Magi Amma, 647 Lake St., 7th/8th Aves., Sculpture
672 Yuriko Takata, 647 Lake St., 7th/8th Aves., Painting
672a Pamela Pollock, 647 Lake St., 7th/8th Aves., Painting
673 Jody McMillan, 59 6th Ave., Lake, Printmaking
674 Marie Wylan, 200 6th Ave., California/Clement, Painting,
675 David Carr, 325 Cornwall St., 4th/5th Aves., Painting
676 Rachel Deist, 217 4th Ave., Clement/California, Ceramics, H
677 Douglas P. Morgan, 331 Cherry St., Clay/Sacramento, Painting
680 Deborah Philipp, 3245 Clay St., Presidio/Lyon, Painting
681 Terry Sauvé, 1407 Lyon St., Post/Sutter, Painting
682 Caren Lorber, 2010 Broderick St. #4, Sacramento/Clay, Mixed media
683 Eleanor Dickinson, 2125 Broderick St., Washington/Clay, Drawing
684 Veerakeat TongPaiBoon, 2613 Pine St., Scott/Divisadero, Painting, H
686 Carolyn Reid, 125 Alhambra St., Pierce/Mallorca, Sculpture

ArtWithin, 2006-A Lombard St., Fillmore/Webster, H

687 Inge Behrens, Painting
688 Allan Ellison-Persuitte, Painting
689 Devora Geday, Painting
690 Chung Ae Kim, Painting
691 Shun-An Lee, Printmaking
692 Mitsuyo Moore, Painting
693 Dmitri Stroganov, Painting
693a Maco Nishida, Mixed media
693b Joan Weiss, Mixed media
695 Tjasa Owen, 1850 Union St. #5, Laguna/Octavia, Painting, H
696 Lin Andrews, 2743 Gough St. #2, Union/Filbert, Mixed media
697 Liz La Porte, 1539 Greenwich St. #3, Van Ness/Franklin, Photography
698 Reed Slater, 1407 Francisco St., Gough/Octavia, Glass, H

Fort Mason, Laguna/Marina, H

699 Tim Baskerville, Gate House, Photography
700 Richard Bruni, Gate House, Photography
701 Samuelle Richardson, Gate House, Laguna/Marina, Painting, H

Fort Mason, Bay Printmakers, Bldg. A, Conference Center, Laguna/Marina, H

704 Esther Baran, Printmaking
705 Ingrid Caras, Printmaking
706 Curtis Fields, Printmaking
707 Sachiko Green, Printmaking
708 Janet Jones, Printmaking
709 Robert Jones Printmaking
710 Tak Kanehira, Printmaking
711 Regina Kirschner-Rosenzweig, Printmaking
712 Tatiana Lyskova, Printmaking
713 Linda Masotti, Printmaking
714 Dawn Ming, Printmaking
715 Sandra Ortiz Taylor, Printmaking
716 Joe B. Ramos, Printmaking
717 Fernando Reyes, Printmaking
718 Elizabeth Tana, Printmaking
719 Ming Wu, Fort Mason, Printmaking
720 Barbara Winer, Printmaking
720a Javier Chalini, Printmaking
720b Lynne Averill, Mixed media

Fort Mason, Bldg. C, #205 Laguna/Marina, H

722 Diana Lynn, Mixed media
723 Skip Shimmin, Painting

Fort Mason, ArtVibe, Bldg. C, #210, H

725 Virginia Bowen, Mixed media
726 Laurie Jacobs, Glass
727 Jeffrey Allen Thies, Furniture
728 Shahasp Valentine, Wearable art/jewelry
728a Shirin Tolle, Mixed media
728b Amy K. Faust, Wearable Art/Jewelry

Fort Mason, Bldg. C (continued), Laguna/Marina, H

730 Doug Stow, #220, Photography
731 Joanna T. Davenport, #230, Watercolor
732 Kevin Waller, #230, Ceramics
733 Cindy Ware, #230, Painting
734 Susan Ashley, #230, Painting
735 David Booth, #235, Photography
736 Tracy Grubbs, #235, Painting
737 Kay Marshall, #235, Painting
738 Laura Williams, #235, Painting
749 Peggie C. MacDonald, #355, Painting

Fort Mason, Art of Six, Bldg. C #260, Laguna/Marina, H

740 Adele Louise Shaw, Painting
741 David Steinhardt, Painting
742 Christine U'Ren, Mixed media
743 Tina Lauren Vietmeier, Painting
743a Amy Nelder, Painting
743b Egon Fjortaj, Painting
750 Nicole Étienne, 749-A Portola St., MacArthur/Presidio, Painting, H

Photograpy Alliance, 39 Mesa St. #4, The Presidio, Lincoln/Moraga, Photography, H

751 Christine Bois
752 Bernie Butcher
753 Ed Hamilton
754 Anne Howson
755 Roxanne Worthington





See maps on preceding pages.

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Gerhard Richter: Forty Years of Painting was organized by The Museum of Modern Art, New York. An indemnity has been granted by the Federal Council on the Arts and the Humanities. Gerhard Richter, *Betty*, 1988; The Saint Louis Art Museum © Gerhard Richter. Photo courtesy: The Saint Louis Art Museum.

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artlistings

Museums

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same picture. It actually changes significantly each time, but the intervening black screens prevent your eyes from perceiving the differences. Dozens of other installations explore the social aspects of seeing. Paul Kaiser's *Inkblot Perceptions* analyzes the ways in which interpretations of Rorschach-like blots vary with age and cultural background. Go to www.exploratorium.edu for complete information. Through Jan 31, 2003. (Westbrook)

"Traits of Life: A New Living Laboratory." More than 30 exhibits explore the definition of what it means to be alive. Through March 2003.

Museum of Craft and Folk Art *Fort Mason Center, Bldg A, Marina at Laguna; 775-0991. Tues-Fri and Sun, 11am-5pm; Sat, 10am-5pm. $1-3 (free Sat, 10am-noon, and first Wed, 11am-7pm).* **"Fusing Traditions: Tranformations in Glass by Native American Artists."** Glass artwork by 18 artists. Through Nov 24.

San Francisco Museum of Modern Art *151 Third St; 357-4000. Fri-Tues, 11am-6pm; Thurs, 11am-9:30pm. $10, $7 seniors, $6 students, free for 12 and under and members (free first Tues; half-price Thurs, 6-9pm).* **"Taken by Design: Photographs from the Institute of Design, 1937-1971."** More than 150 photographs by 65 photographers from Chicago's Institute of Design. Through Sun/20. **"Dreaming in Pictures: The Photography of Lewis Carroll."** Almost 80 photographs by Carroll. Through Nov 10. **"Numbers."** New video work by Kristin Oppenheim. Through Nov 24. **"Ellsworth Kelly in San Francisco."** More than 20 works by Kelly. Through Jan 5, 2003. **"Gerhard Richter: Forty Years of Painting."** Nearly 140 paintings from the early 1960s to the present by Richter. Through Jan 14, 2003. **"Diane Arbus: Revelations."** More than 200 works by the photographer. Oct 18-Feb 15, 2004.

Bay Area

Oakland Museum of California *1000 Oak, Oakl; (510) 238-2200. Wed-Sat, 10am-5pm; Sun, noon-5pm (first Fri, 10am-9pm). $6, $4 seniors and students.* **"Espiritu Sin Fronteras: Ofrendas for the Days of the Dead."** Mexican-inspired altars and artworks. Through Dec 1. **"Solo Flights: The Aerial Photographs of Robert Hartman."** Robert Hartman's aerial photographs hardly look like landscapes. A lot of them don't even look like photos. Shooting from the cockpit of his 1949 Piper Clipper airplane, he uses special heat-sensitive infrared film to capture images of the terrain a thousand feet below. Full of vibrant magentas, oranges, and reds, his prints are practically abstract and look more like something squashed under a microscope slide than any landscape you've ever seen. Through Jan 12, 2003. (Westbrook) **"State of Emergency: Disaster Response in California."** A survey of California disasters since 1906 through photographs by Maggie Hallahan. Through March 30, 2003.

San Jose Museum of Art *110 South Market, San Jose. (408) 271-6840. Tues-Thurs and Sat-Sun, 11am-5pm; Fri, 11am-10pm. Free.*

UC Berkeley Art Museum *2625 Durant, Berk; (510) 642-0808. Wed-Sun, 11am-7pm. $6, $4 seniors and youths, free for 12 and under, members, and UC Berkeley students and faculty (free Thurs).* **"Matrix 201a: Tony Feher."** Sculptural installations by the artist. Through Oct 27. **"MicroPainting."** Miniature paintings by various artists. Through Dec 22. **"Matrix 200: Yehudit Sasportas: By the River."** More than 70 hand-painted wood panels by Sasportas. Oct 20-Jan 19, 2003.

San Mateo County Historical Museum *777 Hamilton, Redwood City; (650) 299-0104. Tues-Sun, 10am-4pm. $1-2.*

galleries

Opening

Adobe Books *3166 16th St; 864-3936. Daily, noon-10pm.* Work by Simon Evans; "Big Ones," work by six photographers; "tiny show," small works by more than 25 artists. Oct 18-Nov 30.

Creativity Explored *3245 16th St; 863-2108. Mon-Fri, 10am-3pm; Sat, 11am-6pm.* "Don't Call Me Retard," works by various artists on the theme of disability (reception Thurs/17, 7-9pm). Oct 17-Nov 23.

Diego Rivera *San Francisco Art Institute, 800 Chestnut; 771-7020. Daily, 9am-9pm.* "Ian Treasure," a group show. Through Sat/19. Work by Blake Lamar, Craig Hyatt, and Shie Urakami. Oct 20-26.

509 Cultural Center *509 Ellis; 255-5971. Fri-Sat, noon-5pm, and by appt.* "Calling Planet Earth," work by various artists (reception Sun/20, noon-5pm). Fri/18-Sun/20.

440 Haight *440 Haight; 552-6907. Call for hours.* "Open Studios," Sat/19. 6:30-10pm.

4 Head Press *34 Dore; 355-0405. Call for hours.* Work by various artists. Thurs/17-Fri/18, 7pm.

Gregory Lind Gallery *49 Geary; 296-9661. Tues-Sat, 10:30am-5:30pm (first Thurs, 10:30am-7:30pm).* "The Portrait Series: Rapture," photographs by Frank Yamrus; "Maximum Information Density," work by Sarah Walker. Through Sat/19. "Care and Instruction on the Use of White Space," work by Duane Slick; sculpture by John Hughes. Oct 22-Nov 30.

Herbst International Exhibition Hall *385 Moraga, Presidio; 441-3400. Wed-Sun, noon-5pm.* "Newfangle No. 4," Gen Art SF's fourth annual exhibition of technology-based works by Bay Area artists (reception Thurs/17, 7-10pm, $10). Oct 18-Nov 17.

Hosfelt Gallery *430 Clementina; 495-5454. Tues-Sat, 11am-5:30pm.* "The Presidents' Wives," works by Andrea Higgins; "Four Spluts, One Stand," works by Stuart Arends; recent ink drawings by Roland Flexner (reception Sat/19, 3-5pm). Oct 19-Nov 30.

Istituto Italiano di Cultura *425 Washington; 788-7142. Mon-Fri, 9am-5pm.* "Fifty Years of Italian Literature with Premio Strega," presented by Tullio De Mauro (reception Fri/18, 6:30pm). Oct 18-Nov 18.

Limn Gallery *292 Townsend; 977-1300. Wed-Sat, 11am-5:30pm; Sun, 9am-3pm.* "Adaptations," new paintings by Olga Seem; "Synthetic Flora," works by Marion Lane, Yumi Janairo Roth, Bruce Scarrow, Kimberly Squaglia, and Mary Warner (reception Fri/18, 6-8pm). Oct 18-Nov 27.

Live Art Gallery *151 Potrero; 552-5875. Sat, 1-5pm, and by appt.* "Open Studios," work by Kent Alexander. Sat/12-Sun/13, 11am-6pm.

Ruby's Clay Studio and Gallery *552A Noe; 558-9819. Daily, 9am-7pm.* "Flowers 'n' Clay," works by Clark Sorensen and Kent Tool (reception Fri/18, 5:30-7:30pm). Through Oct 28.

Thacher Gallery *University of San Francisco, 2130 Fulton; 422-2660. Mon-Fri, noon-5:30pm.* "Cuatro Voces," works by Zulema Di Marco, Santiago Gino Gervasi, Gabriel Navar, and Veronica Rojas. Oct 21-Jan 5, 2003.

Walter and McBean Galleries *San Francisco Art Institute, 800 Chestnut; 749-4563. Mon-Sat, 11am-6pm.* "Touch: Relational Art from the 1990s to Now," a group exhibition featuring sculptural works, installations, and performance-based art (reception Thurs/17, 5:30). Oct 18-Dec 14.

Bay Area

Creative Growth Art Center *355 24th St, Oakl; (510) 836-2340. Mon-Fri, 11am-5:30pm, and by appt.* "Body Show;" "2002 Summer Youth Art Exhibition." Oct 17-Nov 15.

John F. Kennedy University Arts and Consciousness Gallery *Berkeley Business Center, 2956 San Pablo, Berk; (510) 649-0499. Mon-Fri, 11am-5pm.* "Generations," work by Cindy Cleary. Through Thurs/17. "Bones of My Meaning, Rhythmic Running," works by Jennie Braman (reception Oct 26, 4-7pm). Oct 21-30.

Ongoing

Ampersand International Arts *1001 Tennessee; 285-0170. Thurs-Fri, 11am-5pm, and by appt.* "Low," work by Nilus de Matran; "Enso," work by Jeff King. Through Fri/18.

Andrea Schwartz Gallery *333 Bryant; 495-2090. Mon-Fri, 9am-5pm; Sat, by appt.* Recent work by Howard Hersh. Through Oct 25.

Anthony Meier *3007 Jackson; 351-1400. Tues-Fri, 11am-5pm; Sat, by appt.* "Aspects of Color," work by Carl Andre, Tony Feher, Donald Judd, and Agnes Martin. Through Nov 15.

Arc San Francisco *416 Bay; 268-0135. Call for hours.* "The Six-Toe Kitty Group," work by various artists. Through Oct 31.

Atelier of Famous Melissa and Co. *545 Sutter; 788-1866. Tues-Sat, 12:30-6pm.* "Zen Squared," work by Richard Godfrey. Through Oct 31.

Baxter Chang Patri Fine Art *Hotel Nikko, 222 Mason; 397-2000. Tues-Sat, 11am-6pm and by appt.* "All Access Pass," photographs by Jim Marshall. Through Oct 31.

Big Pagoda Company *1903 Fillmore; 563-8727. Tues-Sat, 11am-7pm; Sun, noon-6pm.* "Hands ON/OFF," works by John Smiddy, Clint Taniguchi, Jeanette Bokhour, and Addie Shevlin. Through Oct 27.

Braunstein/Quay *430 Clementina; 278-9850. Tues-Sat, 11am-5:30pm.* "Heat and Light," work by Robilee Frederick. Through Nov 2.

Brian Gross Fine Art *49 Geary; 788-1050. Tues-Fri, 10:30am-5:30pm; Sat, 11am-5pm.* "Tropics," work by Peter Alexander. Through Sat/19. Recent paintings by Ed Moses. Through Sat/19.

California Institute of Integral Studies *695 Minna, Minna Street Center, second floor; 575-6257. Call for hours.* "Beneath the Surface," work by Luis Browne, Jennifer Connolly, Tricia Grame, and Tanya Wilkinson (reception Fri/18, 5-7pm). Through Nov 30.

Canessa *708 Montgomery; 296-9029. Mon-Fri, 11am-4pm.* "All Roads Lead to Where I Stand," works by W.B. Thompson, Jr. Through Oct 31.

Chinatown Community Arts Program Gallery *Holiday Inn, 750 Kearny, Third fl; 957-1146. Tues-Sat, 10am-4pm.* "Second Annual New Century International Youth Art Exhibition," work by students in and outside of the Bay Area. Through Sat/19.

City Art *828 Valencia; 970-9900. Wed-Sun, noon-9pm.* "Best of the Bay," work by various artists. Through Oct 31.

Culture Cache *1800 Bryant, Ste 104; 626-7776. Wed-Sun, 2-6pm, and by appt.* "Decked Out," work by various artists. Through Oct 27.

Don Soker Contemporary Art *49 Geary; 291-0966. Tues-Fri, 10:30am-5:30pm; Sat, 11am-5pm.* Recent works by Takesada Matsutani. Through Oct 30.

Ebert Gallery *49 Geary, fourth fl; 296-8405. Tues-Fri, 10:30am-5:30pm; Sat, 11-5pm.* Paintings by John McNamara. Through Oct 31.

Eleonore Austerer *540 Sutter; 986-2244. Mon-Sat, 10am-6pm.* Work by Georges Braque. Through Oct 31.

Fine Arts Gallery *San Francisco State University, Fine Arts Bldg, Rm 238, 1600 Holloway; 338-6535. Mon-Sat, noon-4pm.* "Sex Pots," work by 14 artists; "On the Edge and in the Round," work by Jun Kaneko. Through Thurs/17.

Focus Gallery *2423 Polk; 567-9067. Tues and Thurs, noon-9pm; Wed, Fri-Sun, noon-6pm.* Works by Michelle Nye, Amie S. Postic, Craig Fonarow, Susanne Friedrich, and Ann Simms. Through Oct 31.

Fong/Heimerdinger Gallery *760 Market, Ste 258; 566-1919. First Thurs, 5-7pm.* "Print

Mix: Platinum, Pigment, Bromoil, Salt Prints," four types of photographic prints by six artists. Through Oct 26.
George Krevsky Gallery *77 Geary; 397-9748. Tues-Sat, 11am-5:30pm.* New paintings by Mary Robertson. Through Sat/19.
Graduate Gallery *California College of Arts and Crafts, 1111 Eighth St; (510) 420-0709. Call for hours.* "Over, Under, Sideways, Down," works by Olivia Brown, Adele Crawford, Sasha Duerr, and Leigh Schroeder (reception Fri/18, 6-8pm). Through Oct 27.
Haines *49 Geary, fifth flr; 397-8114. Tues-Fri, 10:30am-5:30pm (first Thurs to 7:30pm); Sat, 10:30am-5pm.* "15th Anniversary Exhibition Part 1," works by 15 artists. Through Sat/19.
Hang *556 Sutter; 434-4264. Mon-Sat, 10am-6pm; Sun, noon-5pm.* "Current Reactions," painting by Michael Shemchuk. Through Oct 30.
Hang Annex *567 Sutter; 544-0610. Mon-Sat, 10am-6pm.* "Landscape/Mindscape," a group show. Through Oct 30.
House of Red *495 Carolina; 621-7333. Mon-Sat, 10am-6pm.* "Strong Women, Smart Women, Safe Women," a group show. Through Thurs/17.
J.J. Brookings Gallery *669 Mission; 546-1000. Mon-Sat, 10:30am-5:30pm.* Works on paper by Ellsworth Kelly, Robert Motherwell, Richard Diebenkorn, Robert Mangold, Robert Indiana, and others. Through Oct 31.
Kalart *855 Sansome; 693-9727. Mon-Sat, 11am-6pm.* "Paintings of Yosemite, 1999-2002," works by Hiroko Ohno. Through Oct 26.
Logan Galleries *California College of Arts and Crafts, 1111 Eighth St; 551-9210. Wed, Thurs, Sat, 11am-6pm; Tues, Fri, 11am-8pm.* "To Whom It May Concern," works by Bank, Angela Bulloch, Wim Delvoye, Felix Gonzalez-Torres, and others. Through Oct 26.
Meridian Gallery *545 Sutter; 398-7229. Tues-Sat, 11am-5pm.* "Quiet Light," colored-pencil drawings by Albert Stewart. Through Sat/19.
New Langton Arts *1246 Folsom; 626-5416. Tues-Sat, noon-6pm.* "Bags" and "Day Jobs." It's a little odd to stand around staring at a suitcase or a purse, waiting for it to do something. The "actors" in New Langton's *Bags* show are a little temperamental, though, and you just can't rush them into anything. Tubes and wires run all around the gallery floor, leading from each bag to a hidden source of pneumatic or electric power that causes irregular fits of opening and closing and flashing lights. The two primary artists behind the exhibit are Nick Bertoni and Laetitia Sonami. Concurrently running on New Langton's Web site (www.newlangtonarts.org) is a second exhibit, *Day Jobs*. It explores the ways in which the graphic and digital design work of four professional Internet artists influences their personal Net-art projects and vice versa. As with the bags, patience is required; not all the Web sites were designed to be user-friendly, and some take unconventional navigation and graphic complexity to an extreme. As long as you aren't in a hurry, though, it's definitely an engaging several-hours' worth of reading and clicking around. Through Sat/19. (Westbrook)
One Post Street *One Post; 788-1050. Mon-Fri, 8am-6pm.* "Tropics," work by Peter Alexander. Through Sat/19.
Parlor Projects *1311 Church; 824-1311. Tues-Fri, 11am-6pm; Sat, by appt.* "Loop Whole," work by Karen Kersten. Through Oct 29.
Quotidian *760 Market, Ste 252; 788-0445. Tues-Fri, 10:30am-5:30pm; Sat, 11am-5pm.* "I/O," video works by Cindy Imhoff, Misako Inaoka, Chris Johanson, Wago Kreider, Jacquelyn Sumell, Jessica Tully, Lee Walton, and Wayne Zebzda. Through Thurs/17.
San Francisco LGBT Community Center *1800 Market; 554-4297. Call for hours.* "Low Trash Equals High Art," photographs, paintings, collage works, and memorabilia celebrating the era in San Francisco from 1967-1972. Through Nov 22.
Shapiro *760 Market, Ste 248; 398-6655. Tues-Fri, 10:30am-5:30pm; Sat, 10:30am-5pm.* Photographs by Ansel Adams, Ruth Bernhard, Steven Brock, Mark Citret, and many others. Through Oct 26.
Shenson Memorial Gallery *900 Hyde; 353-6650. Mon-Fri, 8am-5pm.* "Faces in a Crowd," portraits by Marion Cook Tilton. Through Dec 6.
600 Townsend *600 Townsend; 876-7774. Mon-Fri, 9am-6pm.* "Members Exhibition/Fall 2002," sculpture by members of the Pacific Rim Sculptors Group. Through Oct 30.
Space 743 *743 Harrison; 777-9080. Wed-Sat, noon-5pm.* "Chairs and Windows," works by U.B. Morgan. Through Oct 26. See Critic's Choice.
Studio Z *314 11th St; 221-7100. Mon-Fri, noon-7pm.* "Tie Dyed," works by Jerry Garcia, Wavy Gravy, Grace Slick, Bill Kreutzman, Ken Kesey, Michael Rios, and others. Through Oct 29.

Bay Area

Lucky Tackle *6608 San Pablo, Oakl; (510) 484-4373. Fri-Sun, 1-5pm and by appt.* "Objects in and of Eight Parts," new paintings by Jason Byers. Through Oct 26.
Mills College Art Museum *5000 MacArthur, Oakl; (510) 430-2164. Tues-Sat, 11am-4pm; Sun, noon-4pm.* "Smoldering Relations," works by Inhwan Oh. Through Sun/20.
Olive Hyde *123 Washington, Fremont; (510) 791-4357. Wed-Sun, noon-5pm.* "Room for the Longest Word," new work by Nathan Lynch and Michael Meyers. Through Oct 26.
Osceola Gallery *4053 Harlan, Ste 305, Emeryville; (510) 658-1440. By appt only.* "Long Span of Time," group show of paintings by Irving Marcus, Jack Ogden, James Albertson, and Sayako Dairiki (reception Sun/20, 1-7pm). Through Nov 23.
Traywick *1316 10th St, Berk; (510) 527-1214. Tues-Sat, 11am-6pm; Sun, noon-5pm.* "Holiday," new work by Charles LaBelle; video and photographs by Ken Fandell. Through Sat/19.
Women's Cancer Resource Center Gallery *3023 Shattuck, Berk; (510) 548-9286. Tues-Thurs, 1-7pm; Sat, noon-4pm, and by appt.* "Sisters in Harmony," ceramics by Renata Gray and paintings and drawings by Rae Louise Hayward. Through Thurs/17.
Worth Ryder Gallery *116 Kroeber Hall, UC Berkeley, Berk; (510) 642-9040. Tues-Sat, 1-4pm.* "Please Pay Attention!," drawings, installations, paintings, and video works by seven first year UC Berkeley graduate students. Through Oct 29.

critic's choice: art

'Chairs and Windows'

Through Oct. 26, Space 743



CONJOINED VICKI (2002), BY U.B. MORGAN

Be prepared for a little surprise when you sit down on U.B. Morgan's handcrafted Victorian chairs. What from a distance looks like carved wood is actually steel plate and rebar, and what you thought was a plump cushion is really cast concrete. The illusion is incredibly convincing; the artist's attention to detail is so exquisite that the surface of each "cushion" actually retains the lacy pattern of the original that he used to create the mold. Morgan, a San Francisco–based sculptor, has created a churchlike setting, lining up a dozen of these unusual chairs and stools in rows facing a series of stained-glass artworks. Rather than showing the usual assortment of Biblical scenes, each glass displays a different X-ray image (called a radiograph) of a crucifix or a fish. Their grayish bodies hover like ghosts over the black background, with the bright white lines of their bones (or wire supports, in the case of the crucifixes) clearly visible. Morgan's clever use of concrete and glass demonstrates his concern with material issues — opaque versus transparent, surface texture versus internal structure — but it also points to more abstract questions of truth and knowledge. He seems especially interested in the popular metaphor of "seeing through" something, evading deception and obtaining true answers. Not only can outer appearances be deceiving, Morgan suggests, but the internal workings can also be misleading. Alternative modes of seeing, such as radiographs, provide a different view of symbols, like the fish and the crucifix, but they can't adequately explain the power of those symbols or give us much insight into the ultimate truth or falsity of what they represent. *Wed.–Sat., noon–5 p.m., 743 Harrison, S.F. (415) 777-9080.* (Lindsey Westbrook)

stage

Stage listings are compiled by Cheryl Eddy. Performance times may change; call venues to confirm. Reviewers are Robert Avila, Rita Felciano, Lara Shalson, and Chloe Veltman. See 8 Days a Week for information on how to submit items to the listings.

theater

Opening

Beauty and the Beast *Orpheum Theatre, 1192 Market; 512-7770, www.ticketmaster.com. $18.50-70.50. Opens Wed/16, 8pm. Through Oct 20: runs Wed-Sat, 8pm (also Thurs, Sat, 2pm); Sun, 2, 7:30pm. Through Nov 3: runs Tues-Sat, 8pm (also Wed, Sat, 2pm); Sun, 2pm.* Belle and company return to San Francisco in the Disney musical version of the fairy tale.
'Hysterics' *Phoenix Theatre, 414 Mason; 431-8423, www.kaliyuga.com. $12-20 (Oct 28, Nov 4, pay what you can). Previews Thurs/17, 8pm. Opens Fri/18, 8pm. Runs Thurs-Sat, 8pm; Oct 28, Nov 4, 7:30pm. Through Nov 16.* Kaliyuga Arts presents an evening of two solo performance pieces: writer-performer Dan Carbone's *Up from the Ground* and Jill Dowse's *X: The Rise and Fall of a Performance Star*, acted by Jennifer Taggart.
Killing My Lobster Circus of Failure *A Traveling Jewish Theater, 470 Florida; 558-7721, www.killingmylobster.com. $10-15. Opens Thurs/17, 8pm. Runs Thurs-Sun, 8pm. Through Nov 10.* The comedy troupe presents a new show that takes on "total and abject failure."
The Men from the Boys *New Conservatory Theatre Center, 25 Van Ness; 861-8972. $18-38. Previews Oct 16-25, 8pm. Opens Oct 26, 8pm. Runs Wed-Sat, 8pm (no show Nov 28); Sun, 2pm. Through Dec 8.* The New Conservatory Theatre Center presents Mart Crowley's world premiere sequel to *The Boys in the Band*, his 1968 hit about a group of gay friends in New York City.
R. Buckminster Fuller: The History (and Mystery) of the Universe *Project Artaud Theater, 450 Florida; 626-DOME, www.foghouse.com. $20-40 (Oct 23, first Wed of each month, pay what you can). Previews Wed/16-Sat/19, 8pm (also Sat/19, 2pm). Opens Sun/20, 7pm. Runs Wed-Sat, 8pm (also Sat, 3pm); Sun, 2pm. Open-ended.*

Continued on page 96

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San Francisco magazine 2002

October 10—December 14
Reality Check: Painting in the Exploded Field
Selections from the Vicki and Kent Logan Collection
Oliver Art Center
CCAC, 5212 Broadway, Oakland

October 23, 7–9 pm
Capp Street Project: Jeremy Deller
Book launch reception for *After the Gold Rush*
Expressions Gallery
815 Washington Street, Oakland

November 7—January 10
In the Making
Capp Street Project: Shirley Tse, *Shelf Life*
Opening reception: November 6, 7–9 pm
Logan Galleries
CCAC, 1111 Eighth Street, San Francisco

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Theater

From page 95

D.W. Jacobs' solo play about the inventor-philosopher returns to San Francisco, with original star Ron Campbell.

Serious Money *Zeum Theater, Yerba Buena Gardens, Fourth at Mission; 749-2228, www.act-sfbay.org. $10-15. Previews Thurs/17, 8pm. Opens Fri/18, 8pm. Runs Sat/19, Oct 24-25, 30, Nov 1-2, 8pm (also Nov 2, 2pm); Sun/20, Oct 26-27, 2pm (also Sun/20, 7pm). Through Nov 2.* The American Conservatory Theater's MFA program presents Caryl Churchill's satire about amoral corporate raiders.

Starting Here, Starting Now *Bethany Theatre, 1268 Sanchez; 701-7011. $12-15. Opens Fri/18, 8pm. Runs Fri-Sat, 8pm; Sun, 2pm. Through Oct 27.* Bethany Theatre Project presents the play by Maltby and Shire.

Ted Kaczynski Killed People with Bombs *Magic Theatre, Fort Mason Center, Marina at Laguna; 441-8822. $17-50. Previews Fri/18-Sat/19, Oct 23-24, 8:30pm. Opens Oct 25, 8:30pm. Runs Wed-Sat, 8:30pm; Sun, 2:30pm (also Nov 3, 10, 7:30pm). Through Nov 10.* The Magic Theatre opens its new season with a world-premiere play by Michelle Carter about the Unabomber.

Bay Area

The Wind Cries Mary *San Jose Repertory Theatre, Sobrato Auditorium, 101 Paseo de San Antonio, San Jose; (408) 367-7262. $20-48. Previews Sat/19, Oct 23-24, 8pm (also Oct 23, noon); Sun/20, 2 and 7pm. Opens Oct 25, 8pm. Runs Oct 26, 29-31, Nov 1-2, 5-9, 12-16, 8pm (also Oct 26, Nov 2, 9, 16, 3pm; Nov 13, noon); Sun, 2, 7pm. Through Nov 17.* The San Jose Repertory Theatre presents the world premiere of Philip Kan Gotanda's new take on *Hedda Gabler*, which sets the tale among Asian American intellectuals in 1968 San Francisco.

Working for the Mouse *La Val's Subterranean Theatre, 1834 Euclid, Berk; (510) 464-4468. $7-12. Opens Fri/18, 8pm. Runs Fri-Sat, 8pm; Sun, 7pm. Through Nov 16. Nov 22, show runs Fri-Sat, 8:30pm (no shows Nov 29-30), Exit Cafe, 156 Eddy, S.F. Through Dec 14.* Impact Theatre presents Trevor Allen's solo comedy about working at Disneyland.

Ongoing

Are We Almost There? *Shelton Theatre, 533 Sutter; 345-7575. $12-15. Thurs-Sat, 8pm. Open-ended.* Travel is the theme of this musical comedy revue.

As If in Sleep *Exit Stage Left, 156 Eddy; 346-6040. $10-12. Fri-Sat, 8pm. Through Nov 2.* The Hub at the Jewish Community Center of San Francisco presents Tim Barsky's solo show that transposes a fairy tale onto an urban American landscape.

Black Snow *Venue 9, 252 Ninth St; 262-0477. $13-15 (Thurs, pay what you can). Thurs-Sat, 8pm; Sun, 2pm. Through Oct 27.* The Custom Made Theatre Company performs Keith Reddin's adaptation of Mikhail Bulgakov's novel about a novelist who finds surprise success as a playwright.

La Bohème *Curran Theatre, 445 Geary; 512-7770, www.ticketmaster.com. $40-90. Tues-Sat, 8pm (also Wed, Sat-Sun, 2pm). Through Nov 10.* Baz Luhrmann *(Moulin Rouge)* brings his production of Puccini's opera to San Francisco en route to Broadway.

Brand *Potrero Hill Playhouse, 935 De Haro; (510) 845-2687. $12-20. Thurs/17-Sat/19, 8pm; Sun/20, 7pm.* Henrik Ibsen's first great drama, *Brand*, while universally admired, rarely finds companies daring enough to mount its epic verses about the religious calling of a fanatical parish priest, since the play presents difficulties as notoriously treacherous as its alpine setting. Leave it to audacious Last Planet Theatre to rise to the challenge. Director John Wilkins displays his flair for visual interpretation from the outset, and Leshinskie brings an inexhaustible energy to the demanding title role. But the production proves sporadically inspired, reflecting a less than harmonious set of impulses toward satire, comedy, and tragedy. (Avila)

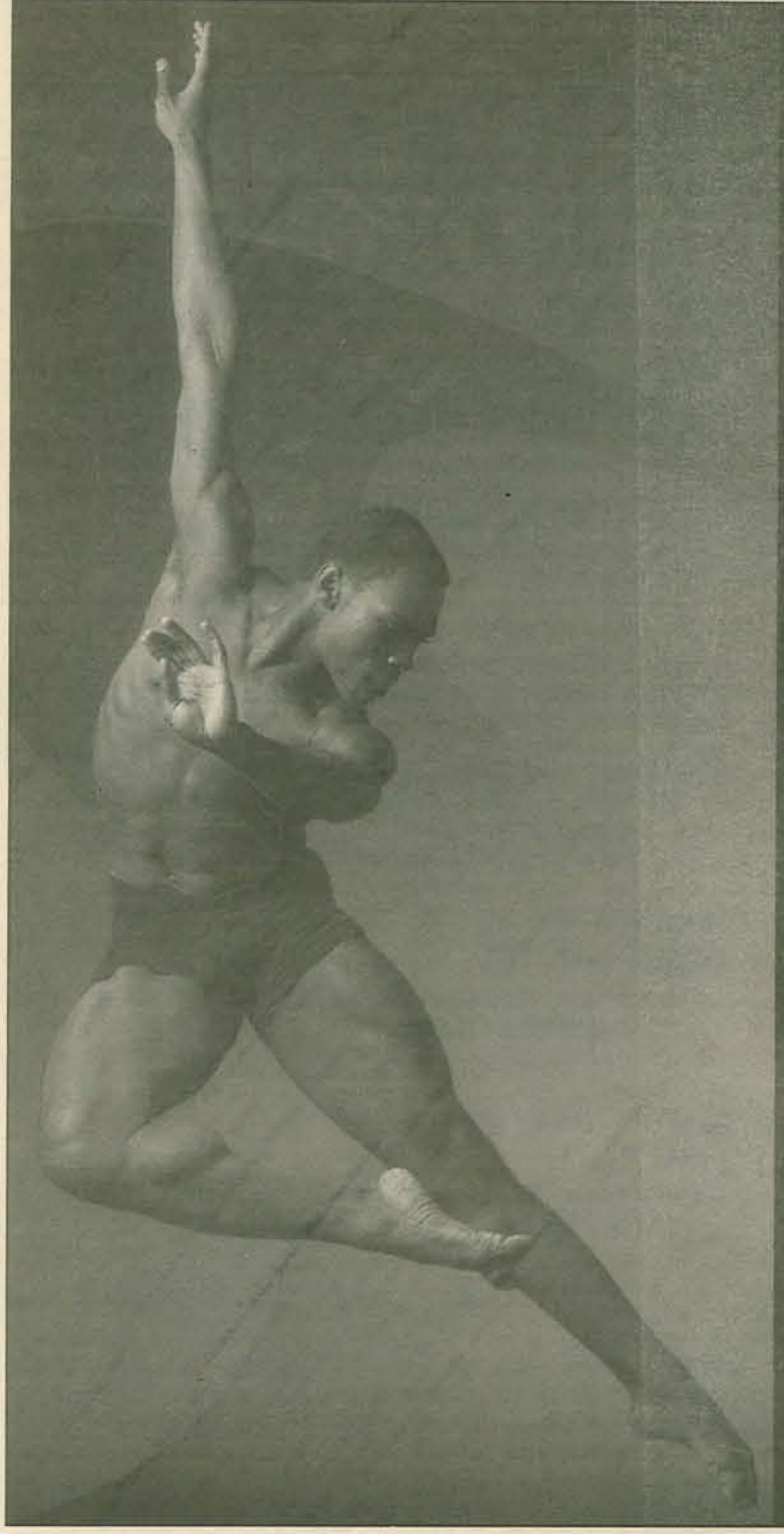
Dreams of the Salthorse *Thick House, 1695 18th St; 821-4849. $15-20. Wed/16-Sat/19, 8pm; Sun/20, 5pm.* Encore Theater presents the premiere of Adam Rapp's apocalyptic dreamscape about a 10-year-old boy's search for peace after the trauma of losing his father. The setting, colored by the dark purgatory of the boy's tortured imagination, resembles a childhood home transformed into hell. The boy, now a headless man (Rick Eldredge), returns after years of limbo, encountering an odd family made up of a foul-mouthed madam (Kimberly Richards), a Chicana prostitute (Vanessa Aspillaga), and a mute young savage (Matt Roe). But while Rapp's gifts as a storyteller (together with a terrific cast directed by Sturgis Warner) keep us intellectually engaged, the conceit here feels familiar and lacking in emotional weight. (Avila)

Eight X Tenn *Eureka Theatre Company, 215 Jackson; (510) 434-0734. $12-20. Wed/16-Sat/19, 8pm; Sun/20, 3pm.* Eastenders Repertory Company performs eight one-act plays by Tennessee Williams.

'The Fear Project' *The Next Stage, 1620 Gough; 673-0304. $15-20. Thurs-Sat, 8pm. Through Nov 2.* Combined Art Form Entertainment opens another season of multimedia theater with a timely triplet of stories. The first, a production of Ray Bradbury's short story *The Veldt*, is a rich, evocative, and fun tale by a master of the genre. In *Pinch*, writer-director Dan Wilson's clever riff on some classic anxiety dreams, Emily Rosenthal plays a woman awaking from one nightmare into another in a wonderfully funny and subtle performance. *500 Synonyms for Fear*, a collaborative effort directed by Emily Pender, is the least consistent of the three. But along with rough edges come some inspired moments which add life to a

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thoughtful critique of the interplay between the manipulation of public fears, marketing, and the corporate media. (Avila)

Icarus's Mother and **The Unseen Hand** *Actors Theatre of San Francisco, 533 Sutter; 296-9179, www.actorstheatresf.org. $5-20. Thurs-Sat, 8pm; Sun, 7pm. Through Nov 23.* Actors Theatre of San Francisco performs two experimental works by Sam Shepard.

☛**Lavender Lockeroom** *Theatre Rhinoceros, 2926 16th St; 861-5079. $20-25. Thurs-Sat, 8pm; Sun, 7pm. Through Oct 27.* Theater Rhinoceros and the irrepressible Hot Pants Homo Players relaunch writer-director F. Allen Sawyer's ribald, lighthearted high school comedy about a closeted gay teen running the gamut of hectoring family members, school bullies, and his first romance. It's the last in a trilogy of works by Sawyer that reclaims the gay pulp novels of the 1950s, and the genre squirms delightedly under the playwright's satirical thumb. Sawyer is the gay pornographic litterateur's Judy Bloom. Moreover, an altogether exceptional ensemble cast, featuring Tara Blau, Isaac Brantner, Arturo Galster, Sandra Schlechter, and Michael Soldier, and led by David Bicha as the troubled but otherwise happy-go-lucky Vern, flies out of the gate with well-honed performances that swing along — and I do mean swing — at an invigorating clip. Like the pulp material inspiring it, the play may come up aesthetically short compared with more sophisticated fare, but such balls-out performances (and Sawyer's contagious way with the poetry of smut) at least offer stiff competition in the end. (Avila)

Master of the (Miss) Universe *New Conservatory Theatre Center, 25 Van Ness; 861-8972. $15-25. Wed-Sat, 8pm; Sun, 2pm. Through Oct 27.* Noel Alumit stars in his solo show, a gay Filipino man's take on the world of beauty pageants.

☛**Night and Day** *Geary Theater, 415 Geary; 749-2228, www.act-sfbay.org. $11-61. Wed/16-Sat/19, 8pm (also Wed/16, Sat/19, 2pm); Sun/20, 2 and 7pm.* Tom Stoppard's *Night and Day* (1978) hasn't aged as well as the author, but American Conservatory Theater's lavish revival proves it's well worth a second look. As civil war brews in the fictitious African nation of Kambawe in the mid 1970s, three journalists hole up near a precious telex machine in the seeming oasis of an English family's postcolonial estate. The play is stiff in its attempt to reconcile all of its elements, but this first-rate production remains genuinely enjoyable throughout. (Avila)

A Perfect Human Being *Theatre Rhinoceros, 2926 16th St; 861-5079. $15. Thurs/17-Sat/19, 8:30pm.* Guilty Theatre presents its first production, a new play by Kristina Goodnight about a set of twins.

Shocktoberfest!! *Odeon Bar, 3223 Mission; www.thrillpeddlers.com. $5. Thurs-Sat, 9pm and midnight. Through Nov 9.* The Thrillpeddlers return with their annual Grand Guignol–inspired production of short plays.

☛**Snake in the Basement: The Prosecution of Rev. Bill Pruitt** and **Brace Yourself** *Exit on Taylor, 277 Taylor; 673-3847. $12-18.* Snake *runs Fri, 8pm;* Brace *runs Sat, 8pm. Through Nov 2.* Liebe Wetzel and her Lunatique Fantastique's *Brace Yourself* is, quite simply, a lovely piece of theater. Employing such everyday objects as a few pots, some pairs of shoes in various sizes, a cane, and an old-fashioned leg brace, the cast of black-clad puppeteers perform the not-so-simple feat of infusing these items with breathtaking life to tell the story of one man (Wetzel's father) and his experience with polio. From the onset of the disease in childhood to the paralysis suffered later on, the objects portray a life haunted by iron lungs and the specter of a waiting wheelchair, but also one blessed by love, romance, and children. It is astonishing how expressive and moving household paraphernalia becomes in the capable hands of these performers, who embellish the atmosphere with wordless murmurs and other small sounds. *Brace* performs in repertory with *Snake in the Basement*, a piece about a pastor accused of child molestation. (Shalson)

Some Like it Hot *Golden Gate Theatre, 1 Taylor; 512-7770. $34-77. Wed-Sat, 8pm (also Wed, Sat, 2pm); Sun, 2pm. Through Nov 3.* Tony Curtis stars (though not in the same role he made famous in the movie) in the new musical comedy.

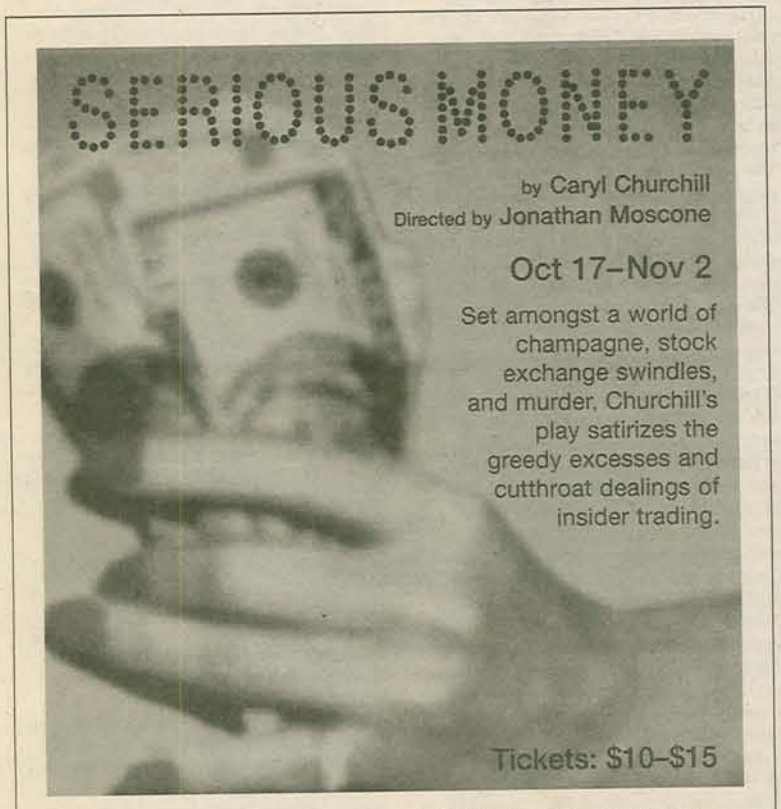
Spike Rhee's Get on the Bus *Noh Space, 2840 Mariposa; 440-5545. $12-15. Thurs-Sat, 8pm; Sun, 7pm. Through Oct 27.* Ever lie awake at night wondering what Bruce Lee would look like if he were alive today? Or what it might be like to make love to him? In *Spike Rhee's Get On The Bus*, Asian American comedy troupe 18 Mighty Mountain Warriors pay homage to the kung fu king by evoking his spirit in a variety of lurid ways. Squashed together on a mysterious bus tour bound for Lee's tomb, a bunch of misfits let loose their inner Bruce, and we learn something about the Asian American experience in the process. While the tightly knit, energetic performers focus on exploding cultural stereotypes with alternating sarcasm, slapstick, and plain silliness, the characters they depict rarely rise above cliché. From the cheap landlady to the cell phone–obsessed sex addict, the clumsily connected sketches are more infantile than intelligent. The show's Lee-inspired mantra might be "The destination is not important; what's important is the journey," but it would be nice to feel as if we were going somewhere. (Veltman)

☛**Stories by Tobias Wolff** *Magic Theatre, Fort Mason Center, Marina at Laguna; 437-6775. $25 (Wed, pay what you can). Second extended run: Thurs/17-Sat/19, 8:30pm.* Word for Word triumphantly stages three tales from the oeuvre of the masterful short story writer. *In the Garden of the North American Martyrs,* directed by Sheila Balter, follows a frumpy, undistinguished academic (Susan Harloe) through a humiliating job interview at a snooty East Coast university. Next, Stephanie Hunt directs *Lady's Dream* and *Bullet in the Brain.* The first explores love's necessary illusions, as a Southern belle (Nancy Shelby) and her overbearing husband (Joel Mullennix) reflect separately on their courtship many years before. In the final piece, a snide and pompous book critic named Anders (Paul Finocchiaro) is toppled in a bank line by his own uncontrollable penchant for sarcasm. Throughout, intelligent, imaginative staging and fine ensemble performances mesh with Wolff's crystalline prose and playful wit to elicit our lively and unflagging interest. (Avila)

Talking with Angels *Spanganga, 3376 19th St; 821-1102. $15-20. Wed/16-Sat/19, 8pm; Sun/20, 5pm.* In Nazi-occupied Hungary, four friends held weekly philosophical discussions, where, according to their manuscripts, they were visited by forces that they came to know as angels. Shelley Mitchell's virtuosic solo performance presents this story from the perspective of the lone survivor: an elderly, decidedly nonreligious, and likably cynical Gitta Mallasz. Whether one believes in angels or is more inclined to find another explanation, this is a remarkable story. (Shalson)

The Train Play or the Reckless Ruthless Brutal Charge of It *Exit Theatre, 156 Eddy; 675-5995. $10-25. Fri-Sat, 8pm. Through Nov 10.* In Crowded Fire's West Coast premiere of Liz Duffy Adams's comic ride, eight passengers more or less deliberately fleeing themselves revel in the opportunities travel

Continued on page 98

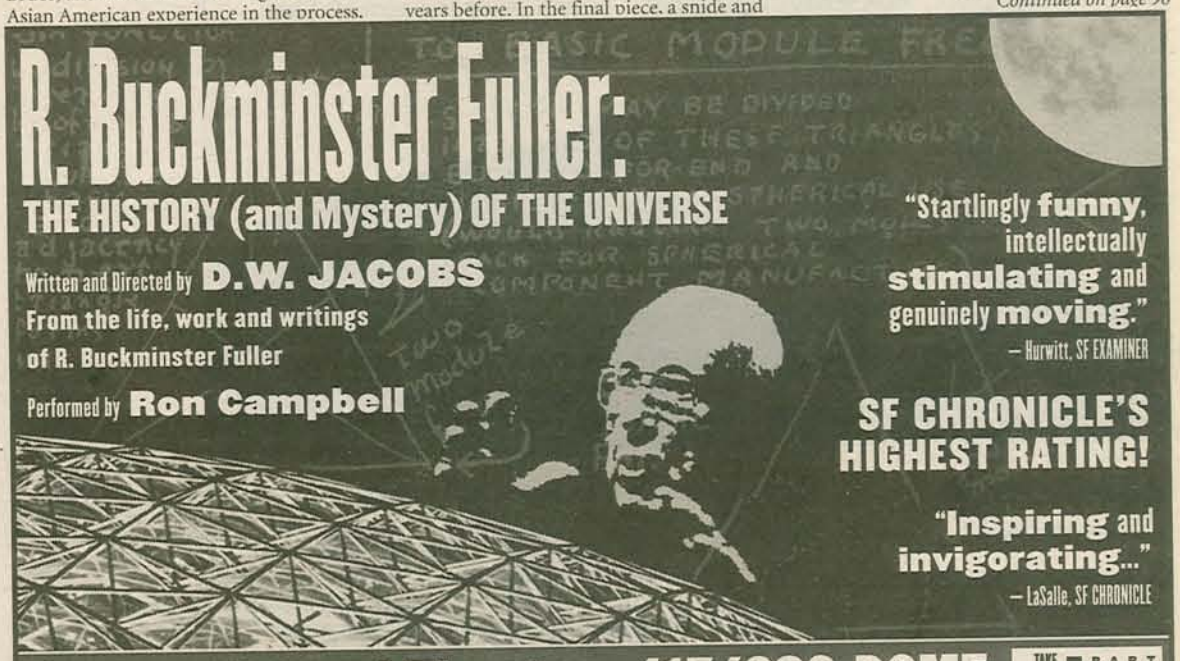


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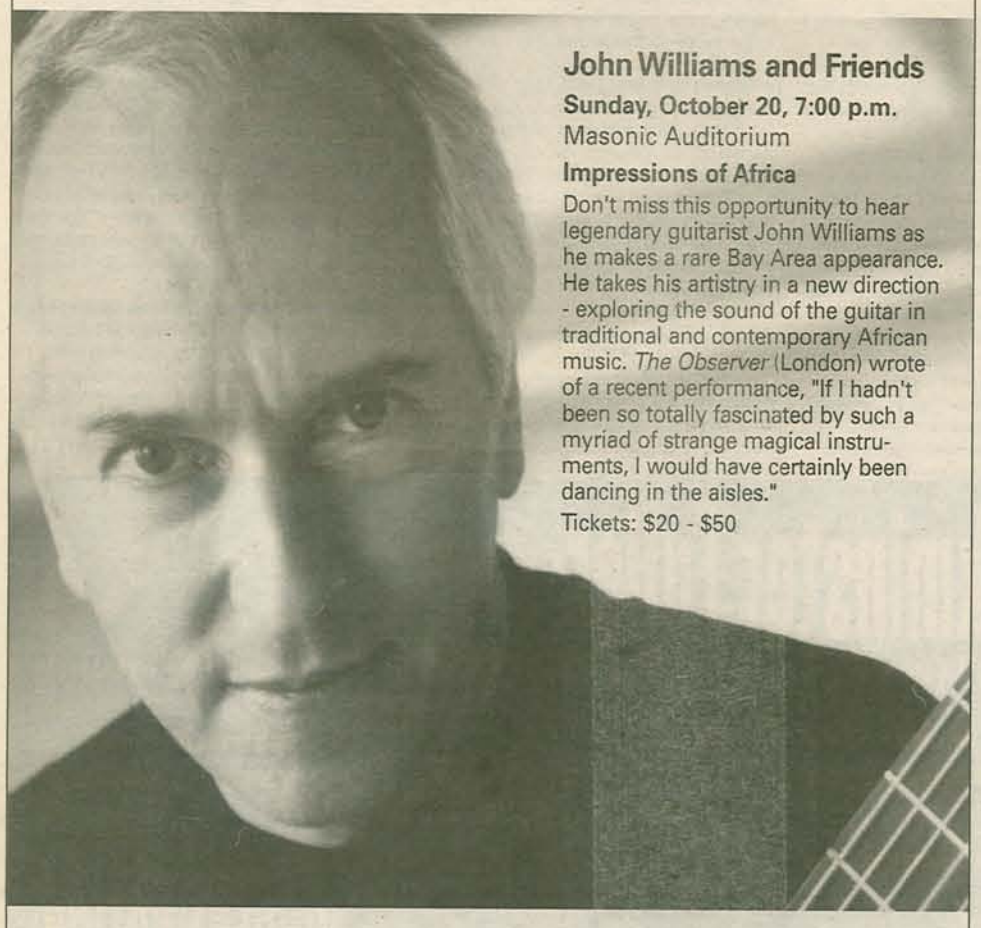
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Theater

From page 97

brings. The careening journey through the American heartland provides refuge for all, never mind that the final destination may be the end of the world. The material is uneven: some internal monologues, while short, can grow tedious. But in the end Adams, a young New York–based playwright, gets us where we need to go. Crowded Fire's production of this playful derailment of American dreams and apocalyptic nightmares proves that the company, anyway, is on track. (Avila)

Bay Area

The Dark at the Top of the Stairs *The Playhouse, 27 Kensington, San Anselmo; (415) 892-8551. $10-18. Thurs-Sat, 8pm; Sun, 2pm. Through Nov 3.* Marin Classic Theatre presents William Inge's tale of small-town life in the 1920s.

☛**Deep Space** *Transparent Theater, 1901 Ashby, Berk; (510) 883-0305. $20 (Sun/20, pay what you can). Thurs/17-Sat/19, 8pm; Sun/20, 7pm.* Two Dublin roommates enter a tacit competition for a woman named Fionnuala in Transparent Theater's production of Irish playwright Alex Johnston's drama. The play begins with Keith (Drew Khalouf) and Jaco (Jason Frazier) setting out their thoughts on sex: Keith outlines some of the finer points of postmodern discourse on the construction of the sexual subject, while Jaco explains his penchants for halter tops and oral pleasuring. Thereafter the action unfolds through a combination of boy banter and confessions to the audience, as things build to their various climaxes. Johnston's able dialogue makes this familiar territory fresh, and his abruptly ended but otherwise well-crafted story cleverly defies our initial assumptions. (Avila)

☛**The House of Blue Leaves** *Berkeley Rep's Roda Theatre, 2015 Addison, Berk; (510) 647-2949. $10-54. Wed/16 and Sun/20, 7pm (also Sun/20, 2pm); Thurs/17-Sat/19, 8pm (also Thurs/17, 2pm).* As Berkeley Repertory Theatre's revival of John Guare's 1971 sardonic farce shrewdly demonstrates, for all its built-in nostalgia, this '60s period piece retains a remarkably contemporary charge. The action takes place in 1965, the day the pope came to New York to plead before the United Nations for an end to the Vietnam War. In a cluttered Queens apartment, Artie Shaughnessy (Jarion Monroe) longs to escape his deranged wife, Bananas (Rebecca Wisocky), and flee with Bunny Flingus (Jeri Lynn Cohen). Meanwhile 18-year-old son Ronnie (Adam Ludwig) is AWOL from the Army with a plan to blow up the pontiff. Director Barbara Damashek and a remarkable cast go a long way toward infusing it all with a palpitating immediacy. (Avila)

☛**The Shape of Things** *Aurora Theatre, 2081 Addison, Berk; (510) 843-4822. $28-38. Wed/16-Sat/19, 8pm; Sun/20, 2 and 7pm.* Controversial in the film and theater worlds since the potent 1997 indie *In the Company of Men*, Neil LaBute continues his fascination with manipulation and control in *The Shape of Things*, making its West Coast debut in a sleek production at the Aurora Theatre. Adam (Craig Marker) works as a security guard for the art gallery at his Midwestern college. There he encounters Evelyn (Stephanie Gularte) hovering provocatively before a sculpture, spray can in hand. In a reversal of the misogynistic dynamic of *Men*, as well as the biblical relationship echoed in their names, Evelyn will remake the smitten Adam in her own image, sculpting him into the ideal mate. If ultimately less provocative than some of LaBute's past work, the play remains intriguing, not least for its consistently sharp and witty dialogue — a strength director Tom Ross and cast exploit fully with fearless and supple performances. (Avila)

The Syringa Tree *Mountain View Center for the Performing Arts, Castro at Mercy, Mountain View; 650-903-6000, www.theatreworks.org. $20-45. Tues, 7:30pm (no show Oct 29); Wed-Sat, 8pm (also Oct 26, Nov 2, 2pm); Sun, 2pm (also Oct 20, 27, 7pm). Through Nov 3.* TheatreWorks presents Pamela Gien's Obie award–winning solo play about a child growing up in Johannesburg during the days of apartheid.

We Won't Pay! We Won't Pay! *Eighth Street Studio, 2525 Eighth St, Berk; (510) 704-8210. $10-25. Thurs/17-Sat/19, 8pm.* Shotgun Players continues its thoughtful response to the timbre of the times with Dario Fo's rollicking comedy about the working poor. Antonia (Katjah Rivera) joins the neighborhood women in raiding the local supermarket amid increased gouging from all quarters, but she and best friend Margherita (Andrea Day) must hide the results from their conformist husbands, Giovanni (Clive Worsley) and Luigi (Ian Petroni), who meanwhile get downsized at the Fiat plant. Add a couple of cops and an undertaker (Kevin Kelleher) and stir vigorously. The result is revolt à la Fo, an answer to the hunger for dignity. If performances are uneven and the timing not always there, there are magic moments in this worthy production that takes its comedy seriously. (Avila)

dance

Alonzo King's Lines Ballet *Yerba Buena Center for the Arts, 701 Mission; 978-ARTS, www.linesballet.org. Wed-Sat, 8pm; Sun, 7pm. $20-50.* See "King's Court," page 52.

EmSpace Dance *ODC Theater, 3153 17th St; 863-9834. Thurs-Sat, 8pm. $13-15.* Choreographer Erin Meil-Ling Stuart presents "Soon, and in Pleasant Company," works built around the theme of women's social lives.

Kate Corby *Dance Mission Theater, 3316 24th St; 642-0122. Fri-Sat, 8pm; Sun, 7pm. $10-15.* Producer and choreographer Corby presents "Drown," an evening of dance that also features works by Alma Esperanza Cunningham. Special guests include Deborah Slater Dance Theater and musician Adam Zabarsky.

Savage Jazz Dance Company *Cowell Theater, Fort Mason Center, Marina at Laguna; 478-2277, www.tickets.com. Fri-Sat, 8pm; Sun, 2pm. $16-24.* The company celebrates its 10th anniversary with "Directions in Music/The Dances," featuring choreography by artistic director Reginald Ray-Savage and music by Marcus Shelby. (Savage Jazz also appears with jazz guitarist Fareed Haque of Garaj Mahal, Shelby and his quintet, jazz vocalist Frankye Kelly, and others as part of the Golden Gate Jazz Arts Gala, Thurs, 7pm, $50, also at the Cowell Theater. Proceeds help fund their 2002-2003 season.)

Yaelisa and Caminos Flamencos *ODC Theater, 3153 17th St; 863-9834. Sun, 7pm. $10-17.* I have a sister who lives in Spain. This summer she was listening to a flamenco guitarist in a beach café at 2 a.m. when a woman got up, walked to the water's edge and started to dance in the dark. Caminos Flamencos won't be able to re-create that kind of seaside experience, but every third Sunday they do create an enchanting flamenco setting when ODC is transformed into an intimate, candlelit café with just enough room for the dancers to work their magic on you. Programs vary thematically; this Sunday the company honors flamenco from Cádiz, as Yaelisa calls it, that "sweet seaport village" in southern Spain. For that one night a month, ODC also gets a liquor license so you can, if so moved, toast the dancers with a glass of wine. (Felciano)

Bay Area

Ballet San Jose Silicon Valley *San Jose Center for the Performing Arts, 255 Almaden, San Jose; (408) 288-2800, www.balletsanjose.org. Thurs and Sun, 7:30pm (also Sun, 1:30pm); Fri-Sat, 8pm. $22-68.* The company performs "The Choreography of Dennis Nahat," an evening of works including *In*

critic's choice: stage

Bill T. Jones/Arnie Zane Dance Company

Oct. 18–19, Zellerbach Hall

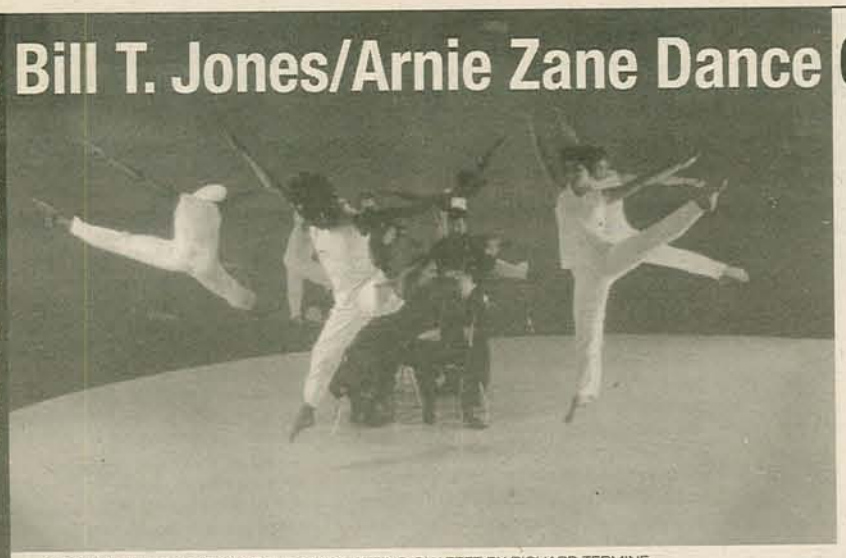


PHOTO OF BILL T. JONES AND THE ORION STRING QUARTET BY RICHARD TERMINE

Whatever you may think about Bill T. Jones's choreography, you have to be in awe of his willingness to continuously reinvent himself. In the past 10 years, he has gone from creating huge theater works, in which he tried to engage the political through the personal, to intimate, quasi-confessional full-evening solo pieces such as *The Breathing Show.* Most recently he has become intrigued by working out close relationships between music and movement. While not exactly an original idea in dance, it will be interesting to see Jones's take on it — and the three composers he chose, all from the western European canon, certainly offer enough challenges. Friday's program includes *Verbum,* based on Beethoven's sublime String Quartet No. 135; *World II (18 Movements to Kurtág),* set to selections from two of modernist György Kurtág's string quartets; and *Black Suzanne,* set to a Shostakovich octet. All three are Bay Area premieres. Saturday, *Black Suzanne* is replaced by the company's signature piece, *D-Man in the Waters,* choreographed for and dedicated to the memory of Demian Acquavella. All scores will be played live by the Orion String Quartet and other members of the Chamber Music Society of Lincoln Center. *8 p.m.; Zellerbach Hall, Bancroft at Telegraph, UC Berkeley, Berk. $24–$46. (510) 642-9988, www.calperfs.berkeley.edu.* (Rita Felciano)

Studio D, set to Peter Wright's music and featuring a guest vocalist, actress Lainie Kazan *(My Big Fat Greek Wedding).*
Bill T. Jones/Arnie Zane Dance Company *Zellerbach Hall, Bancroft at Telegraph, UC Berkeley; (510) 642-9988, www.calperfs.berkeley.edu. Fri-Sat, 8pm. $24-46.* See Critic's Choice.

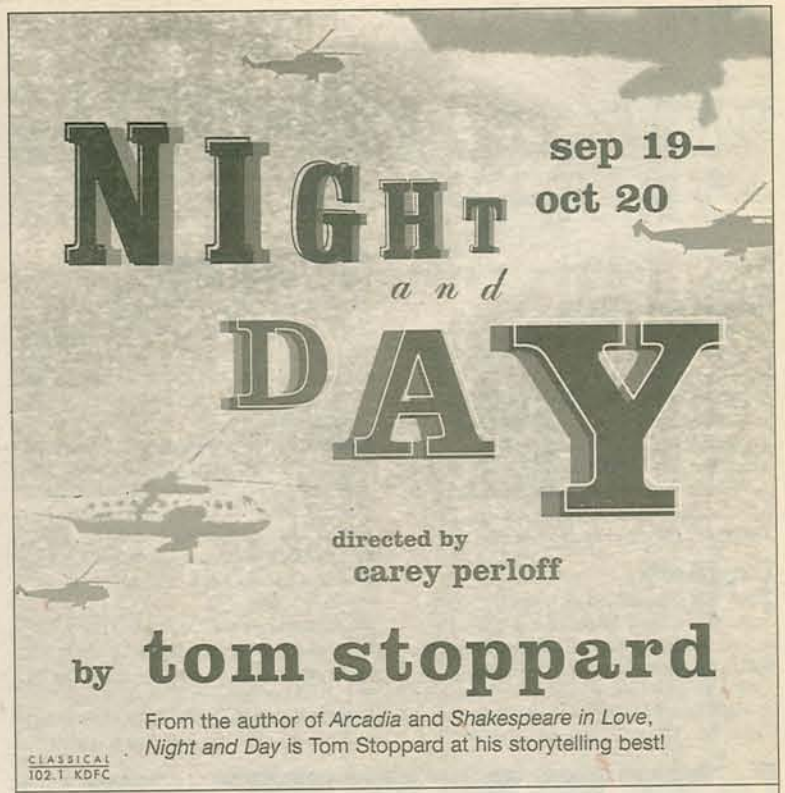
performance

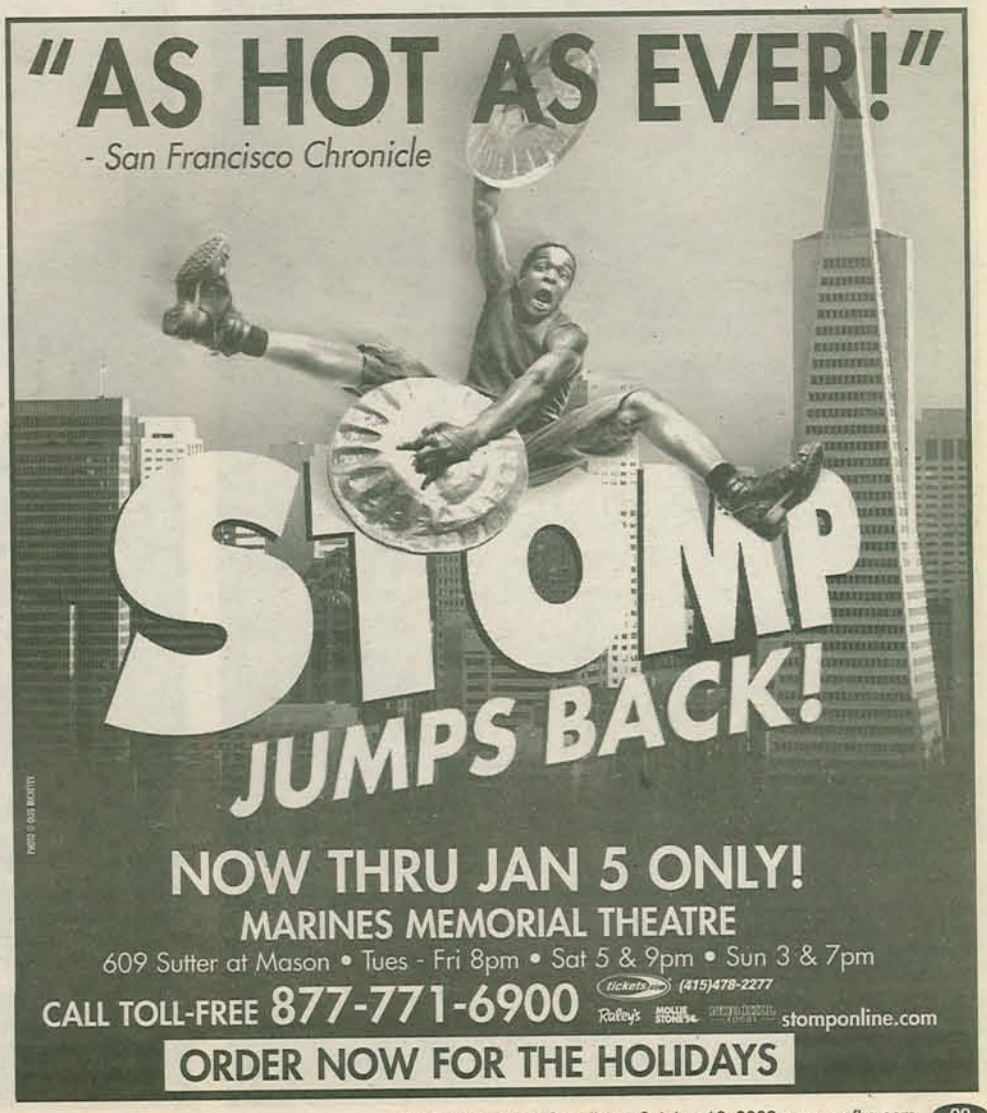
'Avatars' *DNA Lounge, 375 11th St; 1-866-468-3399. Thurs, 8pm. Through Oct 24. $15-18.* Fusion performance group Capacitor presents a multimedia, video game–inspired piece.
BATS Improv *Bayfront Theater, Fort Mason Center, Marina at Laguna; www.batsimprov.com. Thurs-Sat, 8pm. $6-12.* This week's shows: "All-Star Theatresports" (Thurs-Sat).
The brOTHERs *Jon Sims Center for the Arts, 1519 Mission; 554-0402. Fri, 8pm. $5-10 (sliding scale, no one turned away for lack of funds).* As part of the Jon Sims Center's Fall 2002 AIRspace artists-in-residence series, the performance ensemble of female-born, male-identified artists of color presents spoken word, poetry, movement, and more.
DramaRama new play readings *Blue Bear Theatre, Fort Mason Center, Marina at Laguna; 626-4603. Fri, 7:30pm; Oct 29, call for time. Through Oct 29. $5-10.* Playwrights' Center of San Francisco hosts this series highlighting new plays. This week: *New Jersey Book of the Dead* by Jason Spiegel-Grote.
'God's Trombones' *Third Baptist Church, 1399 McAllister; 346-4426. Fri-Sat, 7pm. Free.* James Weldon Johnson's Harlem Renaissance–era sermon play is presented by a cast that includes noted choreographer Robert Henry Johnson.
'In the Street Festival' *Ellis between Leavenworth and Hyde; 255-5971, www.luggagestoregallery.org. Fri, 5:30-10pm; Sat-Sun, 11:30am-5:30pm. Free.* See 8 Days a Week, page 60.
'Mr./Miss Gay San Francisco Pageant' *Most Holy Redeemer Rec Hall, 100 Diamond; 864-0959. Sat, 7pm. $15-20.* See 8 Days a Week, page 60.
'Night of the Living Drag Queens' *Spangaga, 2293 Mission; 821-1102. Fri-Sat, 10:30pm through Oct 26; also Oct 31, 8:30pm. $10.* Get in the mood for Halloween at this show, which is inspired in part by John Waters and features a cast of "disco-dancing drag queen zombies."
'Plastic: A Trip Through the Membrane' *The Lab, 2948 16th St; 864-8855. Fri-Sat, 8pm. $7-10.* See 8 Days a Week, page 60.
'The Second Annual Living Word Festival' *Yerba Buena Center for the Arts, 701 Mission; 978-ARTS. Fri, 8pm ($10-20); Sun, 8pm ($8-15). Also, Sat, 11am-6pm (free), Youth Speaks Literary Arts Center, 2169 Folsom; and 8pm ($5-10), San Francisco Art Institute, 800 Chestnut; www.livingwordproject.org.* Events in this jam-packed fest include Friday's "Generations," a performance featuring Sarah Jones, Janice Mirikitani, Piri Thomas, and other poets; Saturday daytime's full slate of panels, performances, and workshops, plus a nighttime event, "Aspire to Inspire: A Favorite Poem Project," and Sunday's "The Next Movement in Spoken Word Theater," featuring Aya de Leon, Marc Bamuthi Joseph, Beau Sia, and others.

Bay Area

'Big Burlesque's Original Fat-Bottom Review' *Ashkenaz, 1317 San Pablo, Berk; (707) 546-6170. Thurs, 8pm. $10-15. (Also Fri, 7pm, Cafe du Nord, 2170 Market, S.F.)* This old-school burlesque show features the "large and lovely" dancers of Big Moves, plus other performers.
'Gender Art: A Performance by Transgendered Artists' *Black Box Theater, 1928 Telegraph; (510) 451-1932. Sun, 7-10pm. $5-10.* Local transgendered artists present an event in celebration of diversity.
'.:. sands .:. of .:. time .:.' *Rodeo Beach, Marin Headlands, Sausalito; (415) 332-9454 (reservations required). Fri-Sat, 7-10pm. $10.* Antenna *(Euphor!um)* presents a unique, 30-minute "walk-through, graphic illustration of the history of the universe," which uses sand sculptures, personal listening devices, and other elements. Wear warm clothes and comfortable shoes.
'Straight Black Folks Guide to Gay Black Folks' *Black Box Theater, 1928 Telegraph, Oakl; (510) 594-4335, www.trustlife.net. Wed, 7:30pm. Through Oct 30. $12.* Hanifah Walidah presents her multicharacter solo show.

Continued on page 100





From page 99

comedy

The Field *524 Union; 377-1662.* Wed, 8pm: "Comedy Club," with host Ian Jensen, $5. **San Francisco LGBT Community Center** *1800 Market; 865-5633.* Mon, 8pm: "Monday Night Gay Comedy," with host Blake Smith, $8-15 (no one turned away for lack of funds). **The Stud** *399 Ninth St; 823-5121, stoodupsf@hotmail.com.* Wed, 8:30pm: "Stood Up!" stand-up comedy hosted by Pippi Lovestocking and Ronn Vigh, $5. **Victoria Theatre** *2961 16th St; 869-2896, www.bombshellcomedy.com.* Sat, 8pm: "Bombshell! Comedy" with Mary C. Matthews, Julia Jackson, Jane Barbone, Lisa Nelson, and Jeremy Beth Michaels, 8pm, $15-25. Partial proceeds benefit Juvenile Diabetes Research Foundation.

Bay Area

Black Box *1928 Telegraph, Oakl; (510) 595-5597.* Thurs, 8pm: The Oakland Playhouse improv troupe performs improv comedy, $5. **Calvin Simmons Theater** *Ten Tenth St, Oakl; (510) ONE-LOVE.* Sun, 7:30pm: Comedian Laura Hayes performs. Part of "Love Life Week," an annual series of events aimed at educating the community about gun violence. **Sali Lieberman Studio** *397 Miller, Mill Valley; (415) 541-5610.* Fri-Sat, 8pm: "Scott Capurro: Erect in Marin," stand-up comedy show, $20.

spoken word

Open mics take place almost every night in cafés throughout the Bay Area. If you want to perform, show up about half an hour before start time to put your name on the list. A day-by-day guide to word events and featured readers:

Wednesday: La Peña Cultural Center *La Peña Cultural Center, 3105 Shattuck, Berk; (510) 849-2566.* "Café Poetry" open mic hosted by Paul Flores, 8pm, $3-5. Brain-Wash Café *1122 Folsom; 864-3842.* "Spoken Word Salon," open mic and featured reader Jon Bernson, with host Diamond Dave Whitaker, 8pm, free.

Thursday: Coppa D'Oro Cafe *3164 24th St; 821-1618.* "Poetry on the Patio" spoken word and acoustic music open mic with host Barbara Bennett, 6:30pm, free.

Saturday: Cafe du Nord *2170 Market; 861-5016, www.othermag.org.* "Writers with Drinks" reading with Cas McGee, Joel Schalit, and more, 6pm, $3-5.

Sunday: Cody's Books *2454 Telegraph, Berk; (510) 845-7852.* "Poetry Flash," with Gary Mex Glazner and Thea Hillman, 7:30pm, $2. SomArts Cultural Center *934 Brannan; 552-9261.* "Speak Your Peace: Antiwar Gathering of Poets" sponsored by the National Poetry Association, 7:30pm, $5.

Monday: Perry's Joint *1661 Fillmore; 931-5260.* "Celebration of the Word" with featured readers Selene Steese and Pasha, plus open mic, 7pm, free.

film

Film listings are edited by Cheryl Eddy. Reviewers are Robert Avila, Meryl Cohen, David Fear, Dina Gachman, Susan Gerhard, Dennis Harvey, Johnny Ray Huston, Patrick Macias, and Chuck Stephens. See Rep Clock, page 110, and Movie Clock, page 111, for theater information.

Opening

Abandon *Traffic* scribe Stephen Gaghan makes his directorial debut with this thriller about a college student (Katie Holmes) haunted by the memory of her missing boyfriend. (1:39) *Century Plaza, Century 20.*

☛**Below** See Movie Clock. (1:44) *Century Plaza, Century 20.*

☛**Bowling for Columbine** See "Guns 'n' Ammo," page 45. (1:59) *Embarcadero.*

Formula 51 Samuel L. Jackson wears a kilt in this one. (1:33) *Jack London.*

☛**Heaven** After the head-spinning chaos of *Run Lola Run* and the dreamlike twists and turns of *The Princess and the Warrior,* director Tom Tykwer has made a new film that is decidedly quieter in tone yet just as enjoyable. The hypnotic energy that exploded from his previous efforts is effectively restrained here, pulsating just beneath the surface and gradually seeping out in the terrific performances of his talented cast. Cate Blanchett is wonderful as the grieving widow Philippa, whose attempt at detonating a bomb in the office of a drug kingpin culminates in the murder of four innocent people. When a young police officer (Giovanni Ribisi) offers to help her escape, the two go out on the run, finding solace in each other. Working with a screenplay by legendary filmmaker Krzysztof Kieslowski, Tykwer seems to evoke the very spirit of a Kieslowski piece, his film layered with symbolism and foreshadowing, embodying a stiff message of morality that's so prevalent in the works of the great director. (1:46) *Embarcadero.* (Adam Wadenius)

☛**Hell House** "Abortion girl! Whoo! Got it!" says a blond cheerleader. She's elated to be cast as a sinner headed for a date with Satan, and the director of the lucrative "theater" where she'll be performing just happens to be her father. George Ratliff's doc watches — from start to finish — an annual event in Cedar Hill, Texas, put on by the Trinity Church: a haunted house where the horrors are drunk driving, school shooting, raver rape, and of course, homo-sax-y'all-ity. A Jack Chick tract come to life, *Hell House* is loaded with thudding ironies: a teen girl says "not having sex was drilled into me," and all the Christian thespians — especially the "rave DJ" — zealously enact the transgressions they're condemning. A more subtle irony: the film's subjects have better production values and technical skill than the filmmakers. Nevertheless, *Hell House* is grimly comic and Southern Gothic. (1:25) *Red Vic.* (Huston)

Jonah: A VeggieTales Movie The green, leafy gang rides their popularity to the big screen with this animated, Bible-inspired adventure. (1:23) *Century 20.*

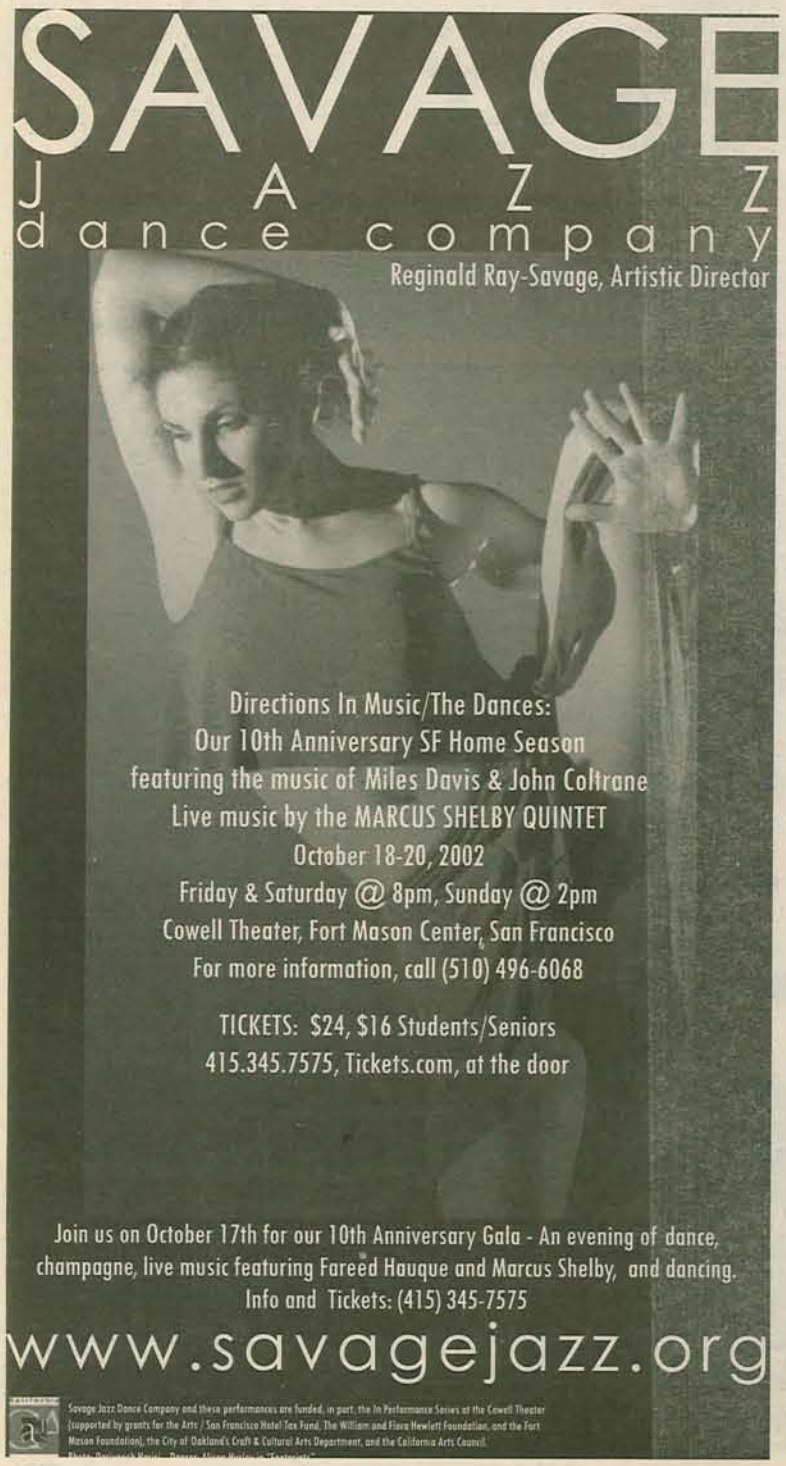
Merci pour le chocolat Septegenarian Claude Chabrol's latest black comedy–cum–thriller once again pivots on the shifty civility of Isabelle Huppert, his frequent star for the last quarter century. This time she plays Marie-Claire, perfectly hostessy second wife of a world- famed classical pianist (Jacques Dutronc) and doting stepmother to his rather hapless son (Rodolphe Pauly). When a young woman (Anna Mouglalis), an aspiring classical pianist, who's exactly the son's age discovers that they might have been accidentally switched at birth, she approaches the family and is gladly taken on by the father as a protégée. This development unsettles not just the jealous son, but also Marie-Claire, whose true sociopathy slowly emerges to everyone's peril. Diverting but not among Chabrol's (or Huppert's) best efforts, *Merci*'s plot mechanisms turn so deliberately that the effect is somewhat old-fashioned, and the far-fetched aspects ultimately aren't balanced out by much psychological heft. (1:39) *Opera Plaza, Rafael.* (Harvey)

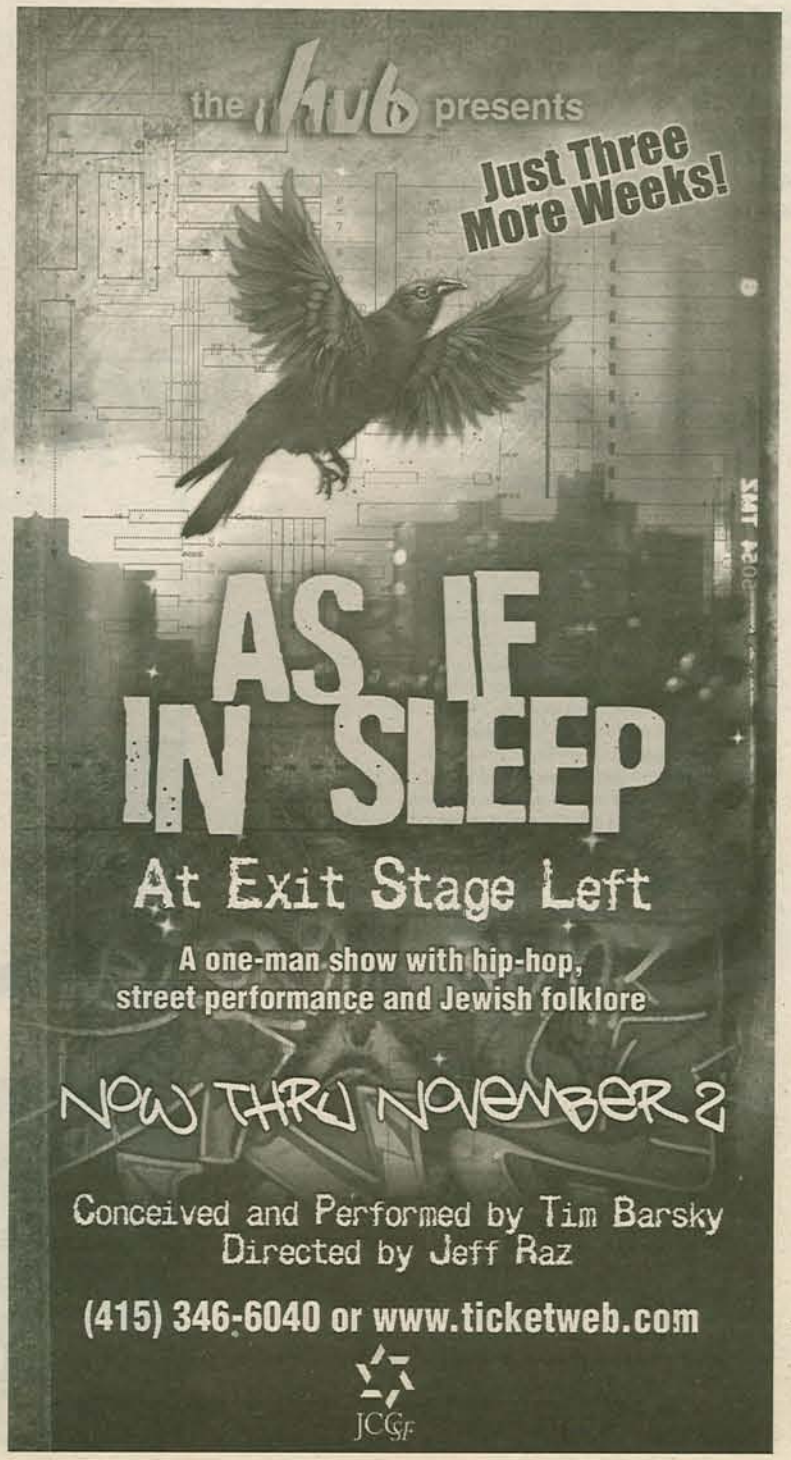
Punch-Drunk Love See "Mr. Sandler," page 51. (1:37) *Century 20, Metreon.*

The Ring This version of Hideo Nakata's 1998 cult hit could have been the mighty exception that proved Hollywood remakes don't always sabotage the originals. There was hope, primarily because the film is Naomi Watts's first appearance after *Mulholland Drive.* Dismissing *The Ring* simply because it's a Hollywood product is snotty — many of the current Japanese genre masters whose movies are being optioned for remakes by Miramax and other U.S. companies are in fact strongly influenced by Hollywood genre cinema. The problem is, Nakata, Kiyoshi Kurosawa, and others understand classic Hollywood B-movie strengths better than current Hollywood B-movie directors. So while Kurosawa brings the philosophical and emotional dread of Don Siegel and Jacques Tourneur to his own *Ring*-inspired *Kairo,* Gore Verbinski brings ad-language facility and vacuousness to *The Ring.* Nakata's deep well of dark water turns shallow here — there's no tension or character-identification beneath the slick, sometimes effectively creepy imagery. (1:45) *Century Plaza, Century 20, Jack London, Orinda.* (Huston)

Shark Skin Man and Peach Hip Girl Hyperguitar instrumental interludes, creatively dressed thugs who chat about bullshit between gunplay, a guy and gal on the lam, quirky camera tricks — it's clear first-time

Continued on page 102







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Opening

From page 100

feature director Katsuhito Ishii is well-versed in Tarantino-ology. Fortunately, it's all in good fun; star Tadanobu Asano is nowhere near as freakish as his pierced character in *Ichi the Killer*, but he still makes an entertaining antihero as a gangster who decides to make off with his latest score, joining forces with a timid runaway (Sie Kohinata) on the way. Of course, a mad passel of goofy wiseguys and the girl's perverted uncle are hot on their trail, and the expected chaos ensues. (1:48) *Four Star.* (Eddy)

* **Welcome to Collinwood** A petty thief (Luis Guzman) gets sent to the pen and hears about a dream burglary job from a lifer. His girlfriend starts hunting around skid row for a fall guy, inadvertently assembling a group of down-and-out grifters (Sam Rockwell, William H. Macy, Isaiah Washington, Michael Jeter) who decide to pull off the job themselves. Based on what's inarguably the funniest heist film ever, the Italian classic *Big Deal on Madonna Street*, filmmakers-siblings Anthony and Joe Russo don't aim for much past paying homage to the source material they obviously adore. Fans of the original will be hard-pressed to shake a pleasant, if nagging, sense of déjà vu, but it's tough not to be taken in by *Collinwood*'s hangdog charm and peculiar criminal vocabulary. The cast, especially Rockwell and Macy, play ineptitude as a giddy state of comic grace, and it's their tongues-in-cheeks that turn the brother's idolatry into a bona fide second-hand pleasure. (1:26). (Fear)

Ongoing

Apollo 13: The Imax Experience (1:57) *Metreon IMAX.*

The Banger Sisters (1:37) *Balboa, Century Plaza, Century 20, 1000 Van Ness.*

Baraka (1:36) *Rafael.*

Barbershop (1:42) *Century 20, Century Plaza, Grand Lake, Kabuki, Metreon, 1000 Van Ness.*

* **Biggie and Tupac** (1:47) *Roxie.*

Continued on page 104

critic's choice: film

Dark Wave

Fri/18–Sun/20, Roxie Cinema



This year's edition of the Halloween fear fest Dark Wave contains *Dark Water*, and the brand-new inferior Hollywood remake of *Ring* means now is the ideal time to check out the latest movie by the original's director, Hideo Nakata. *Dark Water* reconfigures the fright factor of Nakata's signature motifs: trading *Ring*'s well for a water tank, it once again makes a ghost girl the locus of pathos-soaked terror. Nakata transforms details that seem either depressingly ordinary (a ceiling water stain, recalling the wall smudges in Kiyoshi Kurosawa's *Pulse*) or downright cutesy (a child's red vinyl Sanrio-knockoff bag) into symbols of dread. The final result isn't as overtly scary as *Ring*, but for the first 80 or so of *Dark Water*'s 101 minutes, Nakata plumbs newfound psychological depths. Before it shifts into genre clichés, the movie is an unnerving and moving character study of a divorced mother (Hitomi Kuroki) fighting for custody of her child (Rio Kanno) in a contemporary Japan more inclined to condemn than help her. Kuroki's performance and Nakata's precise, stark, concise symbolism tap into societal unease (in particular, antifemale work and familial structures) and subconscious insecurities with nightmare-inducing potency. For a while *Dark Water* provides a parent-focused flip side of the shattered mother-daughter portrait in Akihiko Shiota's superb (and shamefully undistributed) *Harmful Insect*. Dark Wave's other features include *Teenage Hooker Became a Killing Machine in Daehakroh* (a digi-vid South Korean *Frankenhooker* with a style-hopping soundtrack featuring arias from Saint-Saens's *Samson and Delila*) and the Scottish werewolf war tale *Dog Soldiers* (soon to have its own run at the Roxie). Not available for preview, but probably worth exploring, is Ryuhei Kitamura's *Versus*. Kitamura's follow-up, *Alive* — starring Ryo *(Gemini, Distance, Harmful Insect)*, one of the strangest presences in contemporary film — received raves at this year's Toronto International Film Festival. *Versus*'s futurist yakuza-zombie hybrid was equally praised at last year's fest. *See Rep Clock for schedule.* (Johnny Ray Huston)

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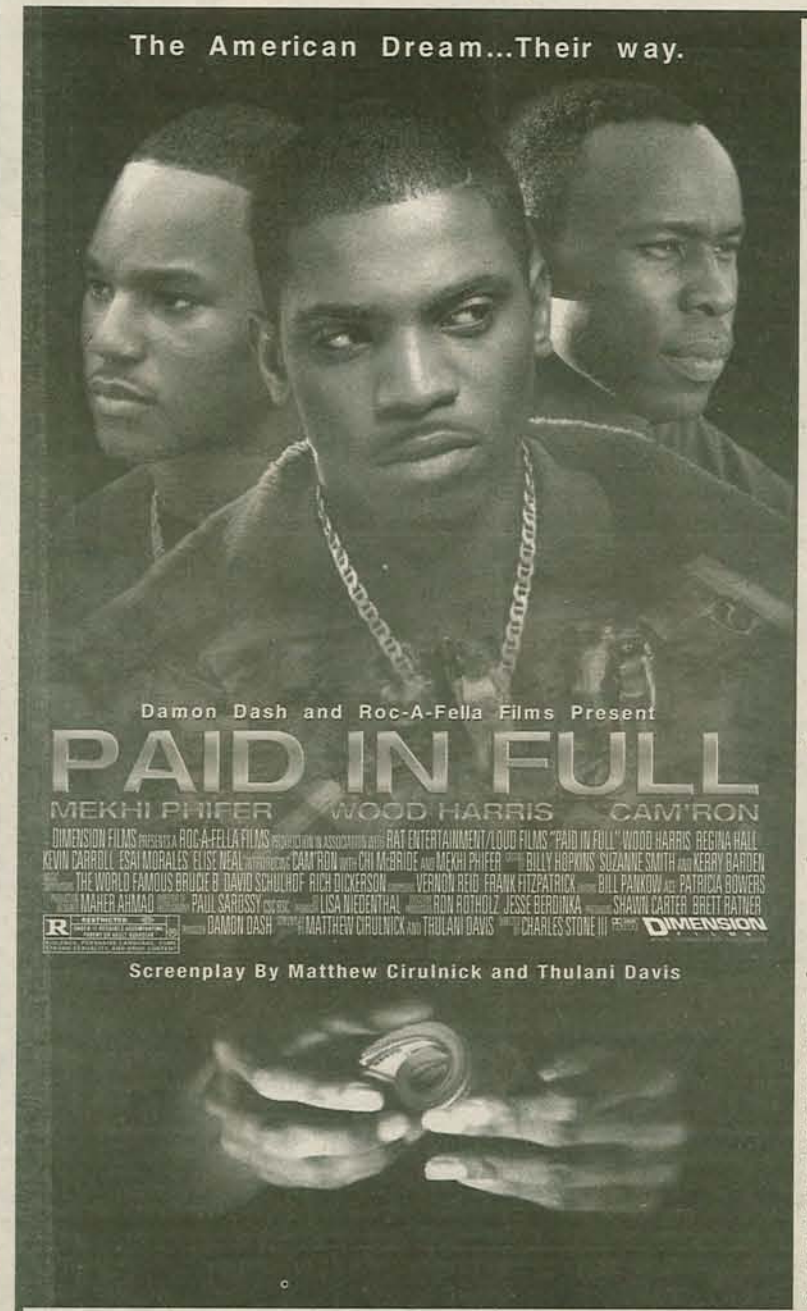
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"THE TRUTH ABOUT CHARLIE" OPENS NATIONWIDE OCTOBER 25

Ongoing

From page 102

* **Bloody Sunday** It started out as a "peaceful march against internment"; it ended up with 13 dead and turned a town in Northern Ireland into ground zero for "the Troubles." That early morning massacre in Derry on January 30, 1972, has been memorialized in books and song, but it's filmmaker Paul Greengrass's gut-wrenching recreation of the day of infamy that truly captures the sheer horror of the tragedy. Focusing on the events leading up to the shooting of Irish demonstrators and its aftermath, *Bloody Sunday* incorporates the viewpoints of MP-activist Ivan Cooper (James Nesbitt), nervous soldiers, one of the victims, and several British army commanding officers to present a multisided, fragmented perspective. The film's gritty you-are-there vérité camera work begs comparisons to *The Battle of Algiers*, but it's the sequential fade-outs that reduce everything to elements of a nightmarish waking dream, bypassing sensationalism and sentimentality for a dread-filled march toward the inevitability of history. (1:40) *Embarcadero.* (Fear)

Brown Sugar From the streets of Harlem, to the studios of Los Angeles, the history of hip-hop comes alive in writer-director Rick Famuyiwa's romantic comedy. On the surface, it's a *When Harry Met Sally*–style date flick for the MTV generation. A brash playboy and music-industry bigwig (Taye Diggs) reconnects with his childhood best friend–turned–cultural journalist with a conscience (Sanaa Lathan). The pair rekindle their passion for the urban beats of their neighborhood streets while (predictably) developing a new one for each other. But underneath the thin layer of Hollywood schmaltz lurks a story about the heart and soul of hip-hop: with a cast of hip hop heavyweights including Mos Def, Russell Simmons, and Queen Latifah (whose hilarious exchanges with Lathan about the relative merits of vibrators and men steal the show), the film reflects the intense and deeply personal way that our connection with musical sounds and culture shape our lives. (1:48) *Jack London, Metreon, 1000 Van Ness.* (Sabrina Crawford)

Das Experiment (1:54) *Four Star.*

* **8 Women** Though other films by François Ozon (*Water Drops on Burning Rocks*, in particular) prove he's adept at creating unflattering male portraits, his latest gift to audiences comes wrapped in feminine packaging. When *8 Women*'s faux-Technicolor paper is ripped off, female duplicity is revealed, and Ozon presents the spectacle with compassionate cynicism. The musical whodunit unites many — but not all — of France's most famous actresses: Catherine Deneuve rules, or attempts to rule, with trademark hauteur over a cast that includes Isabelle Huppert, Fanny Ardant, Emmanuelle Béart, Virginie Ledoyen, and grand dame Danielle Darrieux. During a title sequence that also pays homage to the rain shower of phony jewels in the opening credits of Douglas Sirk's *Imitation of Life*, the name of each actress is matched with a flower, some symbolic of innocence, some overtly obscene. The plot that follows is a murder mystery, but Ozon's true investigation — as usual — is a misanthrope's inquest into human nature. (2:00) *Clay.* (Huston)

The Four Feathers (2:03) *Balboa, Kabuki.*

* **The Good Girl** (1:34) *Four Star.*

Igby Goes Down (1:38) *Galaxy.*

In Praise of Love (1:38) *Four Star.*

In Shifting Sands: The Truth about UNSCOM and the Disarming of Iraq (1:32) *Roxie.*

* **Invincible** Werner Herzog's *Invincible* comes as a surprise: it's a European coproduction of fairly epic proportions, a period-set parable not that far removed from the primitive wonder and morality of *Heart of Glass* and *Every Man for Himself and God Against All*. In 1932 virile young man Ziske (Finnish competitive bodybuilder Jouko Ahola) gains employment at a Berlin theater of the fantastic presided over by Hanussen (Tim Roth), a mesmerist and ambitious entrepreneur who has tapped into the more occult leanings of the rising Nazi zeitgeist. Ziske does a strongman act — albeit as "Siegfried," an ideal of Aryan manhood — until before a house full of Nazi officers, he unmasks himself as a Jew, inciting their affronted disbelief while becoming a hero to new audiences who've never had an athletic idol of their own. *Invincible* has stilted, borderline-silly moments, and the inexperienced Ahola can't carry scenes demanding more than natural charisma. But the somewhat naive tenor struck me as an intentional primitivism allied with Guy Maddin's quasi-creaky retro movies — amplifying its fable quality, the film seems to have been made in a vaguely familiar, long-ago era. (2:08) *Roxie.* (Harvey)

Knockaround Guys *XXX* raked in the dough, making thick-necked Vin Diesel a bona fide action star. Now this little crime drama — written and directed by Brian Koppelman and David Levien, who also wrote *Rounders* — is getting released after spending months on the shelf. Barry Pepper (a cross between Christopher Walken and Dracula) plays the sensitive son of Mafioso Benny "Chains" Demaret (Dennis Hopper). Junior's ready to prove to his pop he can handle the racket, so his trusted Uncle Teddy (John Malkovich) gets him a trial job smuggling cocaine, and his buddies, including Diesel and Seth Green, are put to the test when the deal goes sour. Diesel's success might not be the only reason we're finally seeing *Knockaround Guys* in theaters, but after watching the leather-jacketed cast stroll around uttering banalities and looking confused, it's soon clear the movie will need all the help it can get. (1:32) *Century Plaza, Century 20, Grand Lake, Metreon, 1000 Van Ness.* (Gachman)

* **The Last Kiss** (1:44) *Lumiere, Rafael.*

The Man from Elysian Fields Failed novelist Byron Tiller (Andy.Garcia) morphs into a lobotomized shell of a man because he can barely afford to care for his wife (Julianna Margulies) and baby. He reluctantly signs on as a male escort at a place called Elysian Fields after the company's foppish owner, Luther Fox (Mick Jagger), seduces him into the biz. Tiller gets involved with Andrea Alcott (Olivia Williams), a young, beautiful client who happens to be married to a Pulitzer Prize–winning author (James Coburn) who's at death's door. As Tiller's strange relationship with the Alcotts deepens, his marriage disintegrates, and Elysian Fields proves to be more like Purgatory than Paradise. The premise has no trouble luring you in, but it feels like director George Hickenlooper didn't have the chutzpah to take what could have been a dark, stylish, cryptic tale of desperation over the edge. (1:46) *Four Star, Opera Plaza.* (Gachman)

Master of Disguise (1:30) *Galaxy.*

Moonlight Mile (2:03) *Century 20, Galaxy, Metreon.*

* **Mostly Martha** (1:47) *Embarcadero.*

My Big Fat Greek Wedding (2:01) *Galaxy, Metreon.*

Continued on page 107

"★★★★" - Jonathan Curiel, SAN FRANCISCO CHRONICLE



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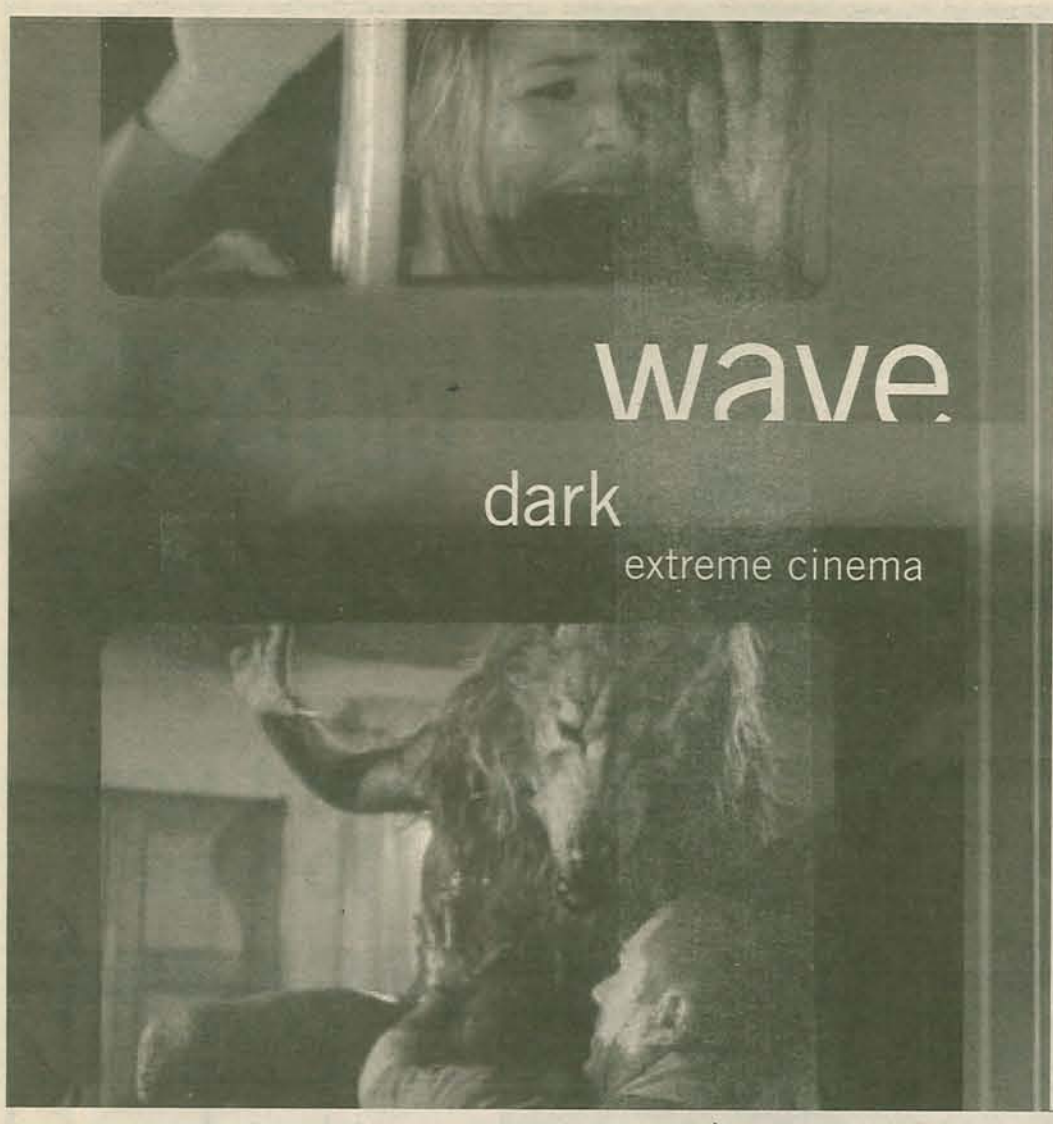
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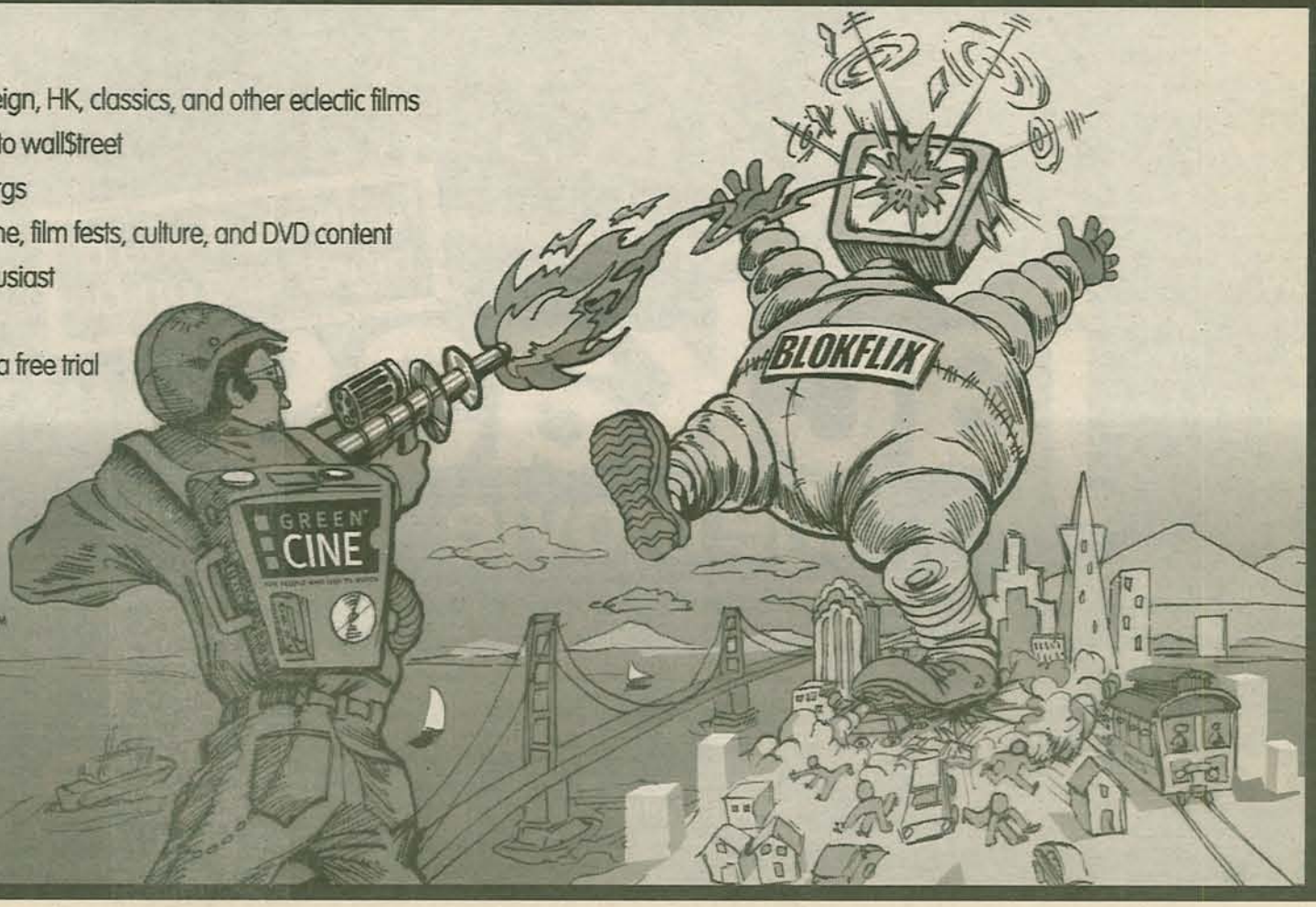
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Ongoing

From page 104

One Hour Photo (1:38) *Balboa, Opera Plaza.*
Pokemon 4Ever (1:17) *1000 Van Ness.*
Red Dragon Anyone who's seen Michael Mann's 1986 *Manhunter* knows that *Red Dragon* was made purely to cash in on beloved boogeyman Hannibal Lecter's popularity. Too bad for director Brett Ratner *(Rush Hour)* and a top-notch cast (besides Anthony Hopkins, the roster includes Edward Norton, Ralph Fiennes, Harvey Keitel, and Emily Watson; even the smaller roles are filled by respected types like Philip Seymour Hoffman and Mary-Louise Parker) that comparisons to the Mann film are inevitable. If not for that previous, superior take on the same material (a retired FBI agent, played here by Norton, turns to Lecter to help catch a serial killer called the Tooth Fairy), it'd be easy enough to toss *Dragon* off as an adeptly suspenseful thriller — not as good as *Silence of the Lambs*, sure, but not a misstep like *Hannibal.* But where Mann's film was stylish and tense, *Dragon* is standardized horror for the masses, with talking paintings, exploding houses, and *way* too much of that sly ol' cannibal, who is by now so hammy his next logical step is a buddy comedy. (2:05) *Century Plaza, Century 20, Empire, Grand Lake, Jack London, Kabuki, Metreon, 1000 Van Ness, Orinda.* (Eddy)
* **Rivers and Tides** (1:30) *Opera Plaza, Rafael.*
The Rules of Attraction The film version of Bret Easton Ellis's novel of collegiate carnage among the egotistical young and restless movie is just as vapid and narcissistic as the author's swaggering-cock prose. Sean (James Van Der Beek), a self-destructive fuck machine, is in love with the "pure" Lauren (Shannyn Sossamon). She digs Sean's morose-but-in-a-cute-way vibe but is really smitten with Victor (Kip Pardue), a semi-boyfriend on a temporary European, and permanent frontal lobe, vacation. It seems she once briefly dated the bisexual Paul (Ian Somerhalder), who carries a major torch for — you guessed it — Sean. While it might be possible to harvest satire deeply buried underneath Ellis's legendary literary pretensions (see Harron, Mary), director Roger Avary *(Killing Zoe)* seems aware that the main irony here is the word *attraction* in a work primarily preoccupied with repulsion. A few isolated vignettes shine like diamonds in the dung, but in the end, the only question remaining is whether the movie smells like aimless teen-spirit nihilism or just outright stinks. (1:44) *Century 20, Kabuki, Metreon, 1000 Van Ness.* (Fear)
Secretary (1:44) *Bridge.*
Spirited Away (2:04) *Kabuki, Metreon.*
Spy Kids 2: The Island of Lost Dreams (1:45) *Century 20.*
* **Sweet Home Alabama** (1:49) *Century Plaza, Century 20, Jack London, Kabuki, Metreon, Oaks, 1000 Van Ness, Presidio.*
Swept Away Perhaps the real tragedy of Madonna's perversely never-say-die movie career is not that she's made so many bad movies, but that for the most they've *only* been bad — not good-bad, not world-class-bad, not instant-camp-classic bad. Madonna hubby Guy Ritchie's misguided remake of Lina Wertmuller's shrill 1974 sex-politics satire is just another brick in that wall of ill-fame. Madonna plays a stereotype "rich bitch" stranded on a desert island with a hunky deckhand (Adriano Giannini). She's used to ordering people around; he's having none of that, and he's the one with the survival skills. Naturally, slaps turn to slurps and sandy private crevices after a while. The original's blunt capitalism-vs.-communism debates may be dated, but this update isn't interested in such abstracts anyway — it turns what was at least a provocative story of class loathing and revenge into a tepid, straight-up romance. Madonna's stony performance pretty much kills any residual comic content, unless you count the final reel, wherein some wildly cornball tearjerkery at last delivers the unintentional laughs you might have been waiting for. That's a lot of waiting for just a little inspirational badness. (1:33) *Century 20, Galaxy, Metreon.* (Harvey)
The Transporter Surprisingly, there are at least some things to recommend about this cable-ready time killer about an ex–Army mercenary bagman (Jason Statham) who gets mixed up, romantically and otherwise, with his cargo: a kidnapped gangland moll (Shu Qi). For starters, director Corey Yuen stages scenes of fantastic martial arts and gunplay reminiscent of his films *Fong Sai Yuk* and *High Risk.* A scene where Statham battles foes atop an oil slick armed only with bike pedals may be the giddiest thing you'll see all year: a perfect popcorn marriage of Wong Fei Hung and Black Belt Jones. OK, the script (cowritten by, ugh, Luc *Kiss of the Dragon* Besson) is crap, the gangster rap soundtrack is wildly inappropriate, and Qi is as annoyingly lovable as ever, but at least the comedy-action hits the target. Admittedly this isn't the best of all possible worlds, but it could be worse: without films like *The Transporter,* nostalgic Hong Kong film nuts would have only the memory of when kicky, silly martial arts movies walked the earth. (1:32) *Metreon, 1000 Van Ness.* (Macias)
Tuck Everlasting It took awhile for Natalie Babbitt's 1975 award-winning children's book to make it onto the screen, but Disney finally saw its wholesome potential and nabbed it. A young girl named Winnie (Alexis Bledel) rebels against her stuffy parents and their upper-crust Victorian expectations (like that she should wear corsets, play piano, and attend a posh girls' school), finally running into the woods that surround her very manicured house as a release. Just as she's about to drink from a pool of water, Jesse Tuck (Jonathan Jackson) appears and cryptically warns her not to. Jesse and Winnie fall in love at first sight, and eventually his salt-of-the-earth family takes her in. The freedom Winnie finds with the Tucks, and her love for Jesse, keep her happy in their world, despite a dark secret that eventually threatens her idyllic new life. Sissy Spasek looks spooky as mother Tuck, and father William Hurt's Irish-Scottish-American accent just doesn't cut it. But *Tuck* isn't aimed at cynical adult viewers; its imaginative world will have no problem charming young audiences. (1:30) *Century 20, Grand Lake, Metreon, 1000 Van Ness, Orinda.* (Gachman)

Continued on page 108

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pandora PG-13 PARENTS STRONGLY CAUTIONED Some Material May Be Inappropriate for Children Under 13. Mature Thematic Elements Concerning Dysfunctional Relationships, Drug Content, Language, Sexuality And Violence
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So. San Francisco, Century Plaza 10
Redwood City, Century Park 12
SAN JOSE
Campbell, Camera 7
Campbell, Plaza 4
Gilroy, Platinum 7
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Mtn. View, Century Cinema 16
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San Jose, Century Capitol 16
Santa Clara, AMC Mercado 20
MARIN
Larkspur, Century Larkspur Landing
San Rafael, Century Northgate
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NORTH COUNTIES
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Healdsburg, Raven
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FOR MORE INFORMATION ABOUT THIS MOVIE
America Online Keyword: White Oleander www.whiteoleander.com Moviefone.com
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San Jose, AMC Saratoga 14
San Jose, Century 10 Berryessa
San Jose, Century Capitol 16
Santa Clara, AMC Mercado 20
San Jose, Century Capitol 6 Drive-Ins
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Novato, Century Rowland Plaza
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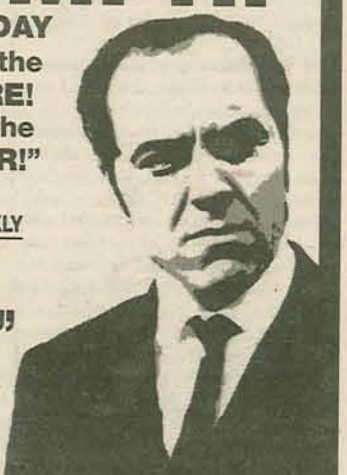
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filmlistings

Ongoing

From page 107

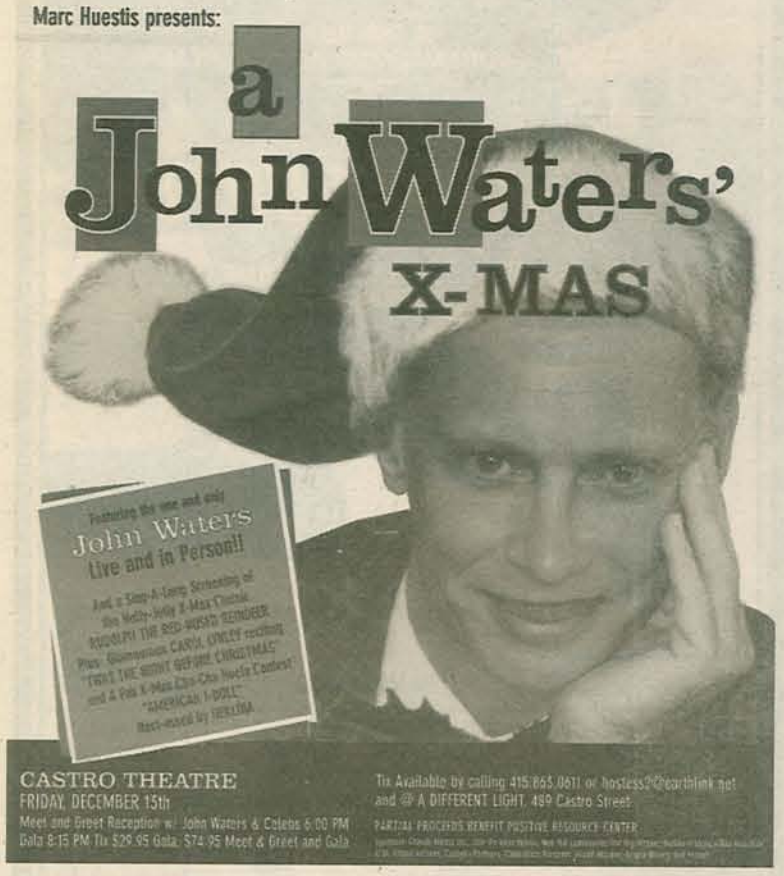
The Tuxedo (1:39) *Century Plaza, Century 20, Kabuki, Metreon, 1000 Van Ness.*
* **24 Hour Party People** (1:57) *Lumiere.*
Wasabi (1:34) *Lumiere.*
White Oleander Even if you haven't read Janet Fitch's Oprah-approved novel, the film version of *White Oleander* is worth taking note of: it's a "women's picture" that centers not on romantic entanglements but on relationships between mothers and daughters, and it eschews the expected healing-power-of-family message. After her controlling, self-absorbed mother (Michelle Pfeiffer) is jailed for murdering an inattentive boyfriend, troubled teen Astrid (Alison Lohman) encounters a string of wildly different foster moms (including Robin Wright Penn and Renée Zellweger) as she gropes her way toward self-reliance. Director Peter Kosminsky, whose previous directing experience includes several made-for-British-television dramas, gives *Oleander* a realistic, unglamorous quality — though he could've kept a tighter leash on the voice-overs. *White Oleander*'s thick application of Lifetime channel–style drama — the script is by Mary Agnes Donoghue, who also adapted *Beaches* — is offset by its solid cast, in particular the understated Lohman and the icy Pfeiffer. (1:48) *Century Plaza, Century 20, Empire, Jack London, Oaks, 1000 Van Ness.* (Eddy)

Rep picks

* **'Dark Wave'** See Critic's Choice. *Roxie.*
Fed Up! Genetic Engineering, Industrial Agriculture, and Sustainable Alternatives See 8 Days a Week, page 60. *Artists' Television Access*
* **'Kung Fu Kult Klassics' and 'Midnites for Maniacs'** This week's Klassics are Chang Che's 1971 *Duel of the Iron Fist* and the 1996 Jet Li-starring *Dr. Wai and the Scripture Without Words.* Saturday's midnight movie is *Donnie Darko. Four Star.* ❖

Marc Huestis presents:

a John Waters' X-MAS



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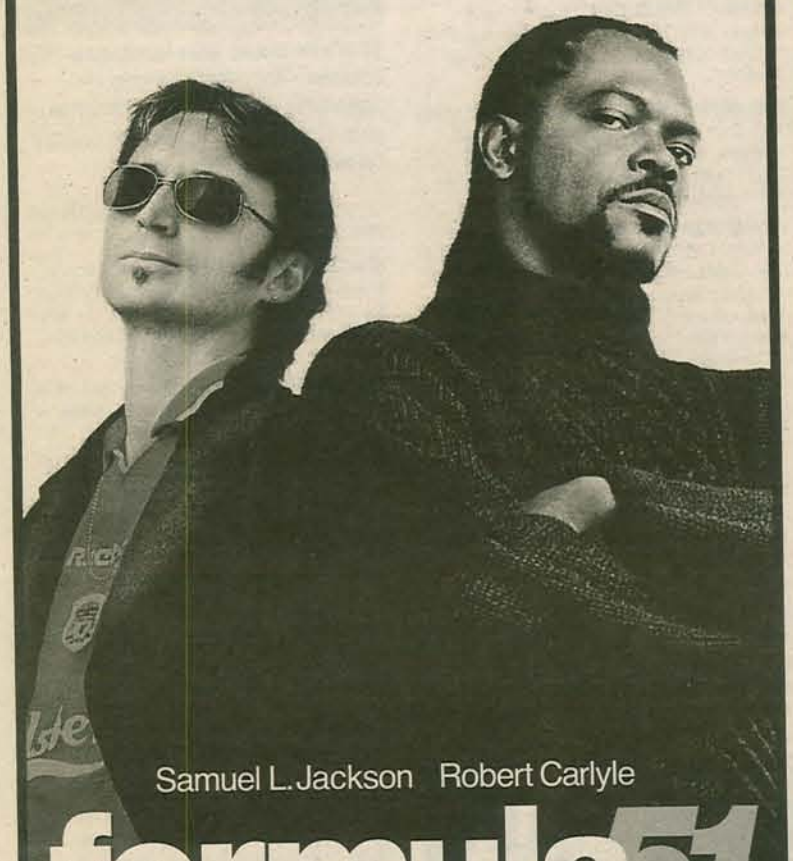
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CASTING BY NINA GOLD LINE PRODUCER KATE CARIN PRODUCTION DESIGNER ALAN MACDONALD MUSIC COMPOSERS ABI LELAND AND DAN ROSE WRITTEN BY HEADRILLAZ
EDITED BY DAVID WU DIRECTOR OF PHOTOGRAPHY POON HANG SANG CO-PRODUCER MARK ALDRIDGE ASSOCIATE PRODUCERS ELI SELDEN JULIE YORN STEPHANIE DAVIS EXECUTIVE PRODUCER SAMUEL L. JACKSON
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Hayward - Mann Festival Cinema
Newark - Century Cinedome 7
Oakland - Signature Jack London Cinema
Pittsburg - Brenden Plaza 16

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Pleasant Hill - Century 16 Pleasant Hill
Richmond - Century 16 Hilltop
San Leandro - Century 16 Bayfair Mall
Union City - Century 25

PENINSULA
Redwood City - Century Park 12

SAN JOSE
Campbell - Cinelux Theatres Plaza 4
Cupertino - Oaks Theatre

SAN JOSE
Milpitas - Century Great Mall 20
Morgan Hill - Cinema 6
Mountain View - Century Cinema 16
San Jose - Century Berryessa 10
San Jose - Century Capitol 6 DI
San Jose - Century Capitol 16
San Jose - AMC Saratoga 14 Theatres
Santa Clara - AMC Mercado 20

MARIN
Novato - Century Rowland Plaza

NORTH COUNTIES
Fairfield - Edwards Stadium Fairfield
Rohnert Park - Rohnert Park 16
Santa Rosa - Roxy Stadium 14
Sebastopol - Sebastopol Cinemas
Vacaville - Brenden Vacaville 16
Vallejo - Century 14 Vallejo

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Schedules are for Wed/16 through Tues/22 except where noted. Double features are noted with a •. Director and year are given when available.

ALLIANCE FRANÇAISE DE SAN FRANCISCO 1345 Bush; 775-7755. $5. La cage aux follies (Molinaro, 1980) *Wed, 7; Sat, 2.*

"'Punch-Drunk Love' is sweet and strange with an ending whose heart-melting sincerity had several tough critics (including this one) in tears."
A.O. Scott, The New York Times

"A romantic comedy as wonderful as it is strange that expands the genre to its absurdist outer limits and makes us believe..."
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Sorry, No Passes Accepted For This Engagement. For Additional Information, Call Theaters Or Check Directories.

ARTISTS' TELEVISION ACCESS 992 Valencia; 824-3890. $5. "Rhythm from Wreckage" kinetic film and video *Thurs, 8.* **Fed Up! Genetic Engineering, Industrial Agriculture, and Sustainable Alternatives** (Sacerdote, 2002) *Fri, 8.* "Other Cinema": "Erik Davis Trips Out!," psychedelic imagery and "trip sequences" from various films *Sat, 8:30.* "Rachael's Film Night": **An Injury to One** (Wilderson, 2002) *Sun, 7.*

"PRETTY DAMN TERRIFIC!" Lisa Schwarzbaum / ENTERTAINMENT WEEKLY

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CASTRO 429 Castro; 621-6120. $4.50-7. "Kurosawa and Mifune": **High and Low** (1963) *Wed, 1:30, 4:30, 7:30;* **The Bad Sleep Well** (1960) *Thurs, 7:30;* **Yojimbo** (1961) *Fri, 7, 9:20;* **The Hidden Fortress** (1958) *Sat-Sun, 1:30, 4:30, 7:30;* **Sanjuro** (1962) *Mon, 7, 9:10;* **Red Beard** (1965) *Tues, 7:30.*

DELANCEY STREET THEATER 600 Embarcadero; (650) 724-5544, www.unaff.org. $5-8. "United Nations Association Film Festival" *Wed, 7.*

FINE ARTS CINEMA 2451 Shattuck, Berk; (510) 843-1143. Call for price. • **Body and Soul** (Rossen, 1947) with "Manhatta" (Strand, 1921) *Wed, 7:30* and **Raging Bull** (Scorsese, 1980) *Wed, 9:40.*

GRAND LAKE THEATRE 3200 Grand, Oakl; (510) 451-FILM, www.oaklandfilmsociety.org. Call for price. "Oakland International Film Festival": **One Week** (Seaton, 2002) *Thurs, 8;* **Long Night's Journey into Day** (Hoffmann and Reid, 2001) *Fri, 6;* **The Doe Boy** (Redroad, 2001) *Fri, 8:45;* **Señorita extravida** (Portillo) *Sat, 6;* "Shorts Night Out" (shorts program) *Sat, 8:45;* **Promises** (Shapiro, Goldberg, and Bolado, 2001) *Sun, 5:30;* **Faat-Kine** (Sembene, 2002) *Sun, 8:45;* **Family Fundamentals** (Dong, 2002) *Mon, 6;* **La ciénaga** (Martel, 2001) *Mon, 8:45;* **E-Dreams** (Chin, 2001) *Tues, 6;* **Haiku Tunnel** (Kornbluth and Kornbluth, 2001) *Tues, 8:45.*

MECHANIC'S INSTITUTE LIBRARY 57 Post; 393-0100. $5. **The Birds** (Hitchcock, 1963) *Fri, 6.*

MILLS COLLEGE Haas Auditorium, 5000 MacArthur Blvd, Oakl; www.lunabar.com. $5-7. "Lunafest," short films by women filmmakers; proceeds benefit the Breast Cancer Fund *Thurs, 7.*

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RedVic



That's no moon: Akira Kurosawa's 1958 adventure *The Hidden Fortress* — legendarily, a key *Star Wars* influence — plays Oct. 19–20 as part of the Castro's "Kurosawa and Mifune" series.

NEW COLLEGE OF CALIFORNIA 766 Valencia; 553-8140, www.cineaccion.com. $3-5. "Films for Activism and Social Change": • **The Global Banquet** and **The Greening of Cuba** *Wed, 8.*

NEW LANGTON ARTS 1246 Folsom; 626-5416. $6-8. "Visual Urban Legends," film collage of favorite scenes from movies *Thurs, 8.*

PFA THEATER 2575 Bancroft; (510) 454-1222. $4.50-7. "Weird America": **Okie Noodling** (Beesley, 2001) with "Moonshine" (Riley, 1999) *Wed, 7:30.* "Rob Nilsson: Fiercely Independent": **Signal 7** (1983) *Thurs, 7;* **Heat and Sunlight** (1987) *Thurs, 9:20.* "An Evening with David Thomson": **The Letter** (Wyler, 1940) and book signing of *The New Biographical Dictionary of Film, Fri, 6:30.* "Mario Bava: Prints of Darkness": **Five Dolls for an August Moon** (1970) *Sat, 7;* **Twitch of the Death Nerve** (1971) *Sat, 8:50.* "Homecoming Matinee," early short films about Berkeley *Sun, 3.* "Cinemath": **Drowning by Numbers** (Greenaway, 1988) *Sun, 5:30.* "Trials and Film": **Class Action** (Apted, 1990) *Mon, 3.* "Ang Lee/King Hu": **The Wedding Banquet** (Lee, 1993) *Mon, 7.* "Alternative Requirements 2002: Experimental Works from Bay Area Schools" *Tues, 7:30.*

RAFAEL FILM CENTER 1118 Fourth St, San Rafael; (415) 454-1222. $5.50-8.50. "Mill Valley Film Festival" *Wed-Sun.* See First Runs. **Fighter** (Bar-Lev, 2001) *Wed-Thurs, call for times.* **Baraka** (Fricke, 1992) *Mon-Sun, call for times.* **Rivers and Tides** (Riedelsheimer, 2001) *call for times.* **The Last Kiss** (Muccino, 2001) *call for times.* **Merci pour le chocolat** (Chabrol, 2000) *Oct 18-24, call for times.*

RED VIC 1727 Haight; 668-3994. $3-6.50. **American Mullett** (Arnold, 2002) *Wed, 2, 7:15, 9:15.* **Hell House** (Ratliff, 2001) *Oct 17-23, 7:15, 9:15 (also Sat-Sun, 2, 4; Wed, 2).*

ROXIE 3117 16th St; 863-1087. $3-7. **Invincible** (Herzog, 2001) *Wed-Thurs, 7.* **Biggie and Tupac** (Broomfield, 2002) *Wed-Thurs, 9:40 (also Wed, 4:45).* "Dark Wave": **Intacto** (Fresnadillo, 2001) *Fri, 7:30* and *Sat, 2:30;* **Dog Soldiers** (Marshall, 2002) *Fri, 9:45;* **Versus** (Kitamura, 2001) *Fri, midnight* and *Sat, 5;* **Dark Water** (Nakata, 2002) *Sat, 7:30* and *Sun, 5;* **The Unknown** (Hjorth, 2001) *Sat, 9:45;* **Teenage Hooker Became Killing Machine In Daehakroh** (Nam, 2001) with "Gridlock" (Beliën, 2002) *Sat, midnight* and *Sun, 2:30;* **Inugami** (Harada, 2001) *Sun, 5;* **Kat** (Schmidt, 2001) *Sun, 9:45.* **In Shifting Sands: The Truth about UNSCOM and the Disarming of Iraq** (Ritter, 2002) *Sat-Sun, noon; Mon-Tues, 7, 9:15.*

SAN FRANCISCO CINEMATHEQUE Yerba Buena Center for the Arts, 701 Mission; 552-1990, www.sfcinematheque.org. Call for price. "Monogrammed Accidents: Films and Other Ephemera by Jeanne Liotta" *Thurs, 7:30.*

SAN FRANCISCO MAIN LIBRARY Koret Auditorium, 100 Larkin; 557-4277. Free. "In the Land of the Deaf": **Children of a Lesser God** (Haines, 1986) *Thurs, noon.* Large-screen video presentation.

YERBA BUENA CENTER FOR THE ARTS 701 Mission; 978-ARTS. $3-6. "Dirt: A Lech Kowalski Retrospective": **Born to Lose: The Last Rock 'n' Roll Movie** (1999) *Fri, 7, 9;* **The Boot Factory** (2000) *Sat, 7, 9.* ❖

'Below'

Supernatural delight



PHOTO BY RICHARD BLANSHARD

Full fathom five: Capt. Odell (Matthew Davis) and British nurse Claire Paige (Olivia Williams) realize their submarine is heading straight into the twilight zone in David Twohy's *Below*.

Two unavoidable strikes against the new thriller *Below*: First, nobody's heard of it, and if they think they have, they're probably confusing it with the more prominently advertised *Ghost Ship*. Second, its plot crosses two played-out genres, in a kind of submarine-meets-haunted-house-movie amalgam. Thank goodness low expectations can sometimes garner high rewards; now that Halloween is approaching and the box office is crowded with seasonally appropriate fare, scary-movie fans are hereby advised to make a special note of *Below*. Directed by David Twohy *(Pitch Black)* and cowritten by Darren Aronofsky *(Requiem for a Dream)*, the well-pedigreed *Below* is an expertly crafted, tightly wound undersea chiller. A World War II sub, heading back to America after a grueling tour of duty, scoops up the only three survivors of a torpedoed British hospital ship, including Claire (Olivia Williams of *Rushmore*), a nurse whose female presence — supposedly a bad-luck omen — ignites a flurry. The inquisitive Claire soon uncovers some shady goings-on among the men in charge, with chain-of-command head Lt. Brice (Bruce Greenwood) seemingly covering up the untimely death of the sub's rightful commanding officer. Before long, however, intrigue among the passengers turns to paranoia and shadowy double takes when a series of increasingly spooky incidents — whispering corpses, ghoulish reflections, record players that turn on by themselves — raises the hackles of all aboard. Sure, trapped-with-something-evil movies are a dime a dozen, whether you stick the characters on a space ship, a deserted planet, a remote cabin in the woods, or a leaky submarine. Fortunately, though, Twohy's expert hand ensures that *Below* travels a jumpy, depth-charged path, one that's worth taking though it leads to an ultimately predictable ending. (Cheryl Eddy)

Show times run Wed/16–Tues/22 *and are subject to change. Double features are noted with a •.* ♿ *Wheelchair accessible.* 𝅘𝅥𝅯 *Listening device.* **P** *Free, reduced rate, or validated parking. See Rep Clock, page 110, for information on rep houses and special film programs.*

San Francisco

ALEXANDRIA 𝅘𝅥𝅯 **P** Geary/18th Ave. 752-5100. Jonah: A Veggie Tales Movie (starts Fri) 1, 3:15, 5:20, 7:30, 9:30. Red Dragon 1:10, 4, 7, 9:50. The Rules of Attraction Wed-Thurs, 1:30, 4:15, 7:20, 10. Sweet Home Alabama 1:45, 4:30, 7:15, 9:40.

BALBOA 38th Ave/Balboa. 221-8184, www.balboamovies.com. • Read My Lips Wed-Thurs, 1:05, 5:05, 9:05 and How I Killed My Father Wed-Thurs, 3:15, 7:15. • Some Like It Hot Wed-Thurs, 12:45, 4:45, 8:45; Fri-Tues, 1, 5, 9 and The Producers Wed-Thurs, 3, 7; Fri-Tues, 3:15, 7:15. • The Banger Sisters Fri-Tues, 2:40, 7 and The Four Feathers Fri-Tues, 12:15, 4:35, 8:50.

BRIDGE Geary/Blake. 352-0810. The Secretary 4:45, 7:30, 10 (also Fri-Sun, 2:15).

CENTURY PLAZA 𝅘𝅥𝅯 **P** South San Francisco, Noor off El Camino. (650) 742-9200. Call for times. Abandon (starts Fri), Below (starts Fri), The Banger Sisters, Barbershop, Knockaround Guys, Red Dragon, The Ring (starts Fri), The Rules of Attraction, Sweet Home Alabama, The Tuxedo, White Oleander.

CENTURY 20 𝅘𝅥𝅯 Junipero Serra at John Daly Blvd, Daly City. (650)994-7469. Call for times. Abandon, The Banger Sisters, Barbershop, Jonah: A Veggie Tales Movie (starts Fri), Knockaround Guys, Moonlight Mile, One Hour Photo, Red Dragon, The Ring, The Rules of Attraction, Spy Kids 2: The Island of Lost Dreams, Sweet Home Alabama, Swept Away, Tuck Everlasting, The Tuxedo, White Oleander.

CLAY 𝅘𝅥𝅯 Fillmore/Clay. 352-0810. The Mission Fri-Sat, midnight. 8 Women 1:45, 4:20, 7, 9:40.

COLMA (METRO CENTER) 𝅘𝅥𝅯 **P** 280 Metro Center, Colma. (650) 994-2503. Call for times. Ballistic: Ecks vs. Sever, Brown Sugar, Formula 51 (starts Fri), Master of Disguise (Wed-Thurs), My Big Fat Greek Wedding, Pokemon 4Ever, The Transporter.

CORONET ♿ 𝅘𝅥𝅯 **P** Geary/Arguello. 752-4400. The Transporter 1:15, 4:15, 7, 9:45.

EMBARCADERO CENTER CINEMA ♿ 𝅘𝅥𝅯 **P** 1 Embarcadero Center, Promenade level. 352-0810. Bloody Sunday (starts Fri) 12:10, 2:40, 5:10 (Fri-Tues, 5), 7:40 (Fri-Mon, 7:30, no show Tues), 10. Bowling for Columbine (starts Fri) noon, 1, 2:35, 4, 5:10, 7, 7:45, 9:30, 10:20. Heaven (starts Fri) 12:20, 2:25, 4:50, 7:10, 9:50. The Last Kiss Wed-Thurs, noon, 2:30, 5, 7:30, 10:10. The Man from Elysian Fields Wed-Thurs, 1:30, 4:10, 7:10, 9:30. Mostly Martha 1 (Fri-Tues, 1:30), 4:20, 7:20, 9:45. One Hour Photo Wed-Thurs, 1:10, 4:30, 9:50.

EMPIRE 𝅘𝅥𝅯 **P** West Portal/Vicente. 661-2539. Moonlight Mile Fri-Tues, 11:30a, 1:55, 4:45, 7:30, 10:05. Red Dragon 1, 4, 7, 10. The Rules of Attraction Wed-Thurs, 12:15, 2:45, 5:15, 7:45, 10:15. White Oleander Wed-Thurs, 11:30a, 2, 4:30, 7:05, 9:45; Fri-Tues, 11:40a, 2, 4:30, 7:05, 9:45.

FOUR STAR Clement/23rd Ave. 666-3488. Breaking the Silence Wed, 1:55, 5:35. Das Experiment Fri-Tues, 12:30, 5. Donnie Darko Sat, midnight. Duel of the Iron Fist Thurs, 12:15, 4:05, 7:55. The Good Girl Fri-Tues, 2:50, 7:15. Hero of Swallow Thurs, 2:05, 6:05, 9:45. The Man from Elysian Fields Fri-Tues, 12:30, 2:40, 4:50, 7, 9:05. In Praise of Love Wed, noon, 3:40, 7:20, 9:15; Thurs, noon, 5:40. Shark Skin Man and Peach Hip Girl Wed, 1:50, 5:40, 9:30; Thurs, 3:40, 9:25; Fri-Tues. 9:15. The Tuxedo Wed, noon, 3:50, 7:40; Thurs, 1:50, 7:30.

GALAXY ♿ 𝅘𝅥𝅯 Sutter/Van Ness. 474-8700. Call for times. Igby Goes Down, Master of Disguise (Wed-Thurs), Moonlight Mile (Wed-Thurs), My Big Fat Greek Wedding, Swept Away, Welcome to Collinwood (starts Fri).

KABUKI 8 ♿ 𝅘𝅥𝅯 **P** Post/Fillmore. 931-9800. Call for times. Barbershop, The Four Feathers, Possession, Red Dragon, The Rules of Attraction, Spirited Away, Sweet Home Alabama, Tuck Everlasting, The Tuxedo.

LUMIERE ♿ 𝅘𝅥𝅯 **P** California/Polk. 352-0810. The Good Girl Wed-Thurs, 5:15, 7:30, 9:50. The Last Kiss (starts Fri) 4:35, 7, 9:35 (also Fri-Sun, 2). 24 Hour Party People Wed-Thurs, 4:40, 7, 9:20; Fri-Tues, 4:15, 6:45, 9:20 (also Fri-Sun, 1:45). Wasabi Wed-Thurs, 5, 7:15, 9:35; Fri-Tues, 5"15, 7:30, 9:50 (also Fri-Sun, 2:30).

METREON ♿ Fourth St/Mission. 369-6200. Call for times. Apollo 13: The Imax Experience (Imax), Barbershop, Brown Sugar, Knockaround Guys, Moonlight Mile, My Big Fat Greek Wedding, Red Dragon, The Rules of Attraction, Spirited Away, Sweet Home Alabama, Swept Away, The Transporter, Tuck Everlasting, Tuxedo, White Oleander.

METRO Union/Webster. 931-1685. White Oleander 1:30, 4:15, 7, 9:45.

1000 VAN NESS ♿ 𝅘𝅥𝅯 **P** 1000 Van Ness. 931-9800. Call for times. The Banger Sisters, Barbershop, Brown Sugar, Knockaround Guys, Pokemon 4Ever, Red Dragon, The Rules of Attraction, Sweet Home Alabama, The Transporter, Tuck Everlasting, The Tuxedo, White Oleander.

OPERA PLAZA ♿ 𝅘𝅥𝅯 Van Ness/Golden Gate. 352-0810. Das Experiment Wed-Thurs, 2:30, 5, 7:35. Family Fundamentals Wed-Thurs, 2, 4, 6, 8. The Good Girl Fri-Sun, 12:30, 5:20, 10; Mon-Tues, 5:30. Man from Elysian Fields Fri-Sun, noon, 2:20, 4:50, 7:20, 9:45; Mon-Tues, 2:30, 5, 7:40. Merci pour le chocolat Fri-Sun, 12:10, 2:30, 5, 7:30, 9:50; Mon-Tues, 2:40, 5:10, 7:30. One Hour Photo Fri-Sun, 12:20, 2:40, 5:10, 7:40, 9:55; Mon-Tues, 2:50, 5:20, 7:50. Rivers and Tides Wed-Thurs, 2:45, 5:15, 7:45; Fri-Tues, 2:50, 7:50; Mon-Tues, 3, 8. Skins Wed-Thurs, 2:15, 4:30, 7.

PRESIDIO 𝅘𝅥𝅯 Chestnut/Scott. 922-1318. Sweet Home Alabama Wed-Thurs, 11:50a, 2:20, 4:50, 7:25, 10; Fri-Tues, 11:50a, 2:15, 4:40, 7:05, 9:35.

STONESTOWN ♿ 𝅘𝅥𝅯 **P** 19th Ave/Winston. 221-8182. My Big Fat Greek Wedding 1:30, 4:15, 7:15, 9:30. Spirited Away 12:45, 4, 7, 9:45.

VOGUE 𝅘𝅥𝅯 Sacramento/Presidio. 221-8183. Red Dragon 1:30, 4:15, 7, 9:45.

Oakland

GRAND LAKE ♿ 𝅘𝅥𝅯 **P** 3200 Grand, Oakl. 452-3556. Barbershop 12:15, 2:30, 4:45, 7:15 (also Wed-Thurs, 9:20). Knockaround Guys 12:30, 2:45, 9:30 (also Wed-Thurs, 5, 7:30). Red Dragon 12:45, 3:45, 7, 9:45. Tuck Everlasting noon, 2, 4, 6, 8, 10 (no show Thurs).

JACK LONDON CINEMA 100 Washington, Jack London Square, Oakl. 433-1320. Brown Sugar Wed-Thurs, 11:10a, 1:45, 4:25, 7, 9:35. Formula 51 (starts Fri) Call for times. Red Dragon Wed-Thurs, 10:45a, 1:25, 4:15, 7:15, 10:10. The Ring (starts Fri) Call for times. Sweet Home Alabama Wed-Thurs, 11:25a, 2, 4:35, 7:10, 10:15. White Oleander Wed-Thurs, 11:35a, 2:10, 4:45, 7:25, 10.

PARKWAY 1834 Park, Oakl. 814-2400. The Banger Sisters Fri, Mon-Tues, 6:30; Sat-Sun, 6. The Good Girl Wed, 6:30. The Exorcist Thurs, 6:30. One Hour Photo Wed-Thurs, 7, 9:45; Fri, Tues, 9:15; Sat-Sun 9 (also Sat, 3). The Rocky Horror Picture Show Sat, midnight. Signs Wed, 9:15; Fri-Tues, 9:45 (also Sat, 3:30). 13 Conversations about One Thing Fri-Tues, 7.

PIEDMONT 𝅘𝅥𝅯 Piedmont/41st St, Oakl. 843-3456. Bowling for Columbine (starts Fri) 4:40, 7:20, 10 (also Fri-Sun, 11:30a, 2:10). My Big Fat Greek Wedding Wed-Thurs, 4, 6:30, 9:15; Fri-Tues, 4:30, 6:45, 9:30 (also Fri-Sun, 12:20). The Secretary Wed-Thurs, 6:45, 9:30. Spirited Away 4:10, 7, 9:45 (also Fri-Sun, 12:10).

Berkeley area

ACT I AND II 𝅘𝅥𝅯 **P** Center/Shattuck, Berk. 843-3456. Bloody Sunday Wed-Thurs, 1:30, 4:15, 7, 9:30; Fri-Tues, 7:15, 10 (also Fri-Sun, 12:45, 3:30). Bowling for Columbine (starts Fri) 7, 9:45 (also Fri-Sun, 11a, 1:40, 4:15). Clerks Sat, midnight. The Secretary Wed-Thurs, 7:15, 9:45.

ALBANY ♿ 𝅘𝅥𝅯 1115 Solano, Albany. 843-3456. 8 Women 5, 7:30, 10 (also Fri-Sun, noon, 2:30). Mostly Martha 4:30, 7, 9:30 (also Fri-Sun, 11:45a, 2).

CALIFORNIA 𝅘𝅥𝅯 **P** Kittredge/Shattuck, Berk. 843-3456. Punch-Drunk Love (starts Fri) 1, 2:30, 3:15, 4:45, 5:25, 7, 7:45, 9:15, 10. Rules of Attraction Wed-Thurs, 5, 7:30, 9:45; Fri-Tues, 2, 4:30, 7:15, 9:35. The Tuxedo Wed-Thurs, 4:45, 7:15, 9:30. Wasabi Wed-Thurs, 4:30, 7, 9:15.

ELMWOOD 2966 College, Berk. 649-0530. Das Experiment Fri-Tues, 4:50, 9:15. The Good Girl Fri-Tues, 7:15 (also Sat-Sun, 2:45). Home Movie Wed-Thurs, 7:30. The Last Kiss Fri-Tues, 7 (also Sat-Sun, 2:30). One Hour Photo Fri-Tues, 5, 9:20. Read My Lips 4:45, 9:30. Satin Rouge Wed-Thurs, 7. Sex and Lucia Wed-Thurs, 4:30, 9:10. Sunshine State Wed-Thurs, 7. 13 Conversations about One Thing Wed-Thurs, 5:15, 9:20; Fri-Tues, 7:10 (also Sat-Sun, 2:50).

EMERY BAY ♿ 𝅘𝅥𝅯 **P** 6330 Christie, Emeryville. 420-0107. Call for times. Abandon (starts Fri), Barbershop, Brown Sugar, Formula 51, Knockaround Guys, My Big Fat Greek Wedding (Wed-Thurs), Red Dragon, The Ring (starts Fri), Sweet Home Alabama, The Transporter, Tuck Everlasting (Wed-Thurs), The Tuxedo, White Oleander.

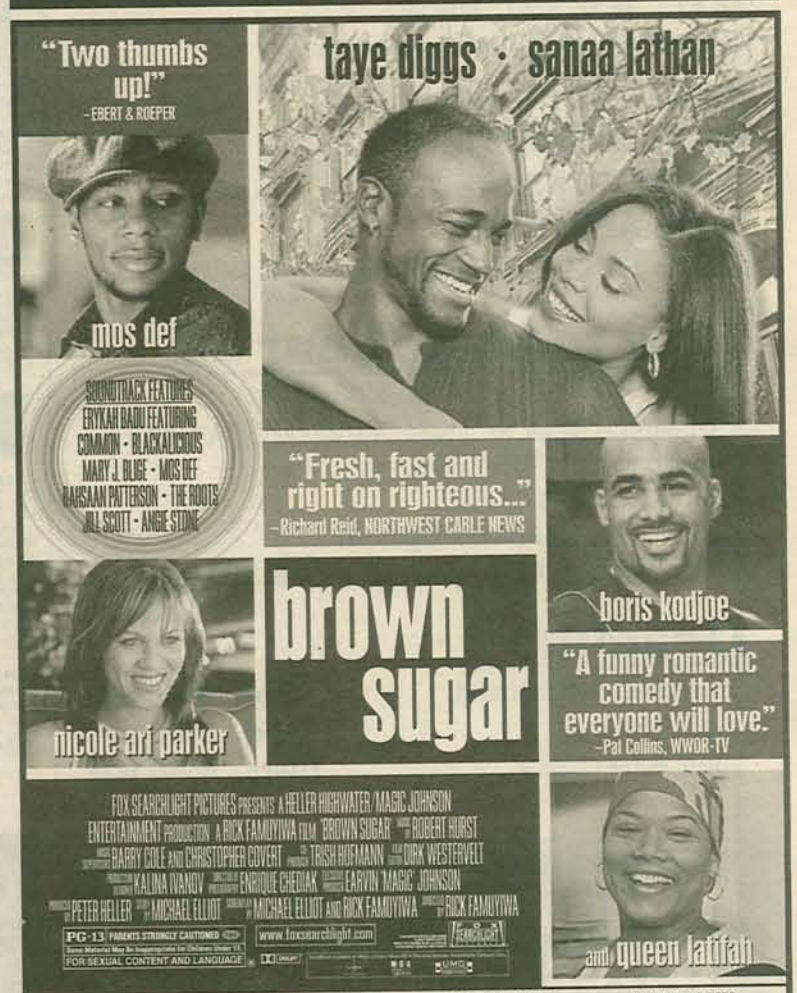
OAKS ♿ 𝅘𝅥𝅯 1875 Solano, Berk. 526-1836. Sweet Home Alabama Wed-Thurs, 7:30, 9:15; Fri-Tues, 7:30, 9:45 (also Sat-Sun, 12:15, 2:30, 5). White Oleander 7, 9:30 (also Sat-Sun, 11:45a, 2, 4:30).

ORINDA ♿ 𝅘𝅥𝅯 4 Orinda Theater Square, Orinda. 254-9060. The Banger Sisters Wed-Thurs, 6:30, 8:45. Red Dragon Wed-Thurs, 7, 9:45; Fri-Tues, 6:30, 9 (also Sat-Sun, 12:45, 3:45). Tuck Everlasting 7:15, 9:15 (also Sat-Sun, 12:30, 2:45, 5).

SHATTUCK CINEMAS ♿ 𝅘𝅥𝅯 2230 Shattuck, Berk. 843-3456. Family Fundamentals Wed-Thurs, 1:10, 3:05, 5, 7:10, 9:10. Igby Goes Down 1:55, 4:25, 6:45, 9:05. Jonah- A Veggie Tales Movie (starts Fri) 12:30, 2:35, 4:40, 6:50, 8:50. Knockaround Guys 12:50, 3, 5:15, 7:30, 9:50. The Last Kiss Wed-Thurs, 3:30, 8:45. The Man from Elysian Fields Wed-Thurs, 2:30, 4:55, 7:20, 9:55; Fri-Tues, 4:35, 9:30. Merci pour le chocolat (starts Fri) 12:25, 2:45, 5:05, 7:25, 9:40. Moonlight Mile 1:30, 4:15, 7, 9:45. My Big Fat Greek Wedding 2, 4:20, 6:40, 9. Rivers and Tides Wed-Thurs, 12:35, 2:45, 4:50, 7:05, 9:15; Fri-Tues, 2:20, 7:10. The Secretary Fri-Tues, 2:10, 4:45, 7:35, 9:55. Skins Wed-Thurs, 1:15, 6:30. Spirited Away 1, 3:45, 6:50 (Fri-Tues, 6:55), 9:35. Tuck Everlasting 12:45, 2:55, 5:05 (Fri-Tues, 5:10), 7:15, 9:25.

UA BERKELEY 𝅘𝅥𝅯 2274 Shattuck, Berk. 843-1487. Abandon (starts Fri) 12:45, 3:15, 5:45, 8:15, 10:45. Barbershop Wed-Thurs, 12:10, 2:50, 5:15, 7:50, 10:40; Fri-Tues, 2:50, 7:50, Brown Sugar 12:15, 3, 5:20, 7:40, 9:55 (Fri-Tues, 10:20). Formula 51 (starts Fri) noon, 2:30, 5:05, 7:30, 10:05. Red Dragon 1, 5, 8, 10:55 (also Wed-Thurs, noon, 12:30, 3:30, 4, 7, 7:30, 9:55, 10). The Ring (starts Fri) 12:30, 2:55, 5:30, 8, 10:30. Swept Away Wed-Thurs, 12:45, 3:15, 5:45, 8:15, 10:45; Fri-Tues, 12:10, 5:15, 10:40. The Transporter 12:20, 2:55 (Fri-Tues, 2:45), 5:25, 7:45, 10:15. ❖

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Deadlines:

Classified Advertising	**Mon., 5:30 p.m.**
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Adult Advertising	**Thurs., 4:00 p.m.**

Special Advertising Offer of the Month

Free private party (non-commercial) roommate, real estate, and automotive ads. 25 words or less, first three words are bolded. E-mail only. Send to **classifieds@sfbg.com** prior to Monday at 5:30 p.m. Ads will run for 3 weeks or until you call to cancel.

1-99 Community Forum

Announcements

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Lost and Found

LOST- Small, black leather address book on 10/02/02 in the vicinity of Van Ness and Mission. Please call Claudette (510) 655-8742.

Events

Community Planning - Tuesday, Oct. 22, participate in a community forum focusing on development and zoning. The North of Market Planning Coalition is sponsoring the event, held in conjunction with the Tenant Leadership Summit Community Development Panel. 6 p.m., Tenderloin Police Station, Community Room, 301 Eddy, S.F. (415) 474-2164.

FILM ARTS- 18th Annual Film Arts Festival Of Independent Cinema November 13-17 at Brava Theatre, Castro Theatre in San Francisco, plus the Wheeler Auditorium at UC Berkeley. Info: www.filmarts.org

Japantown Crafts

Kimochi Inc, a nonprofit organization that provides a program of care for senior citizens, primarily the Japanese American community, will have their annual Arts and Crafts Fair Saturday, **November 30th and Sunday, December 1st**. Asian hand crafted items by Bay Area artists just in time for the holidays, live entertainment, raffles and more. Location: Japantown, SF, Geary Street @ Laguna, Post and Fillmore Streets.

KUNDALINI YOGA- SF LGBT Community Center, Thursdays 7:30 to 9:30 PM, $10 donation requested. Info: (415) 206-9350 or www.Luxnoir.com

Picket Coca-Cola

Thursday, Oct. 17, join ACT UP East Bay and Health Global Access Project in an anti- Coca-Cola picket, protesting the company's refusal to provide HIV/AIDS health services to 100,000 employees of Coca-Cola bottlers in Africa. 12 p.m., Pacific Stock Exchange, 301 Pine, S.F. Free. (510) 681-6767.

RUSSIAN RIVER MASSACRE 2002- October 25-27th at Fife's and Club Fab in Guerneville, CA Info: www.peacheschrist.com

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***Rates for specific legal ads may vary based on size of ad.**

FICTITIOUS BUSINESS NAME STATEMENT FILE NO. 0261013-00 The following person is doing business as PROPELLER, 555 Hayes St., San Francisco, CA 94102; Propeller, LLC (CA), 555 Hayes St., San Francisco, CA 94102. This business is conducted by a limited liability company. Registrant commenced business under the above-listed fictitious business name on the date N/A. Signed LORN DITTFELD, Member. This statement was filed with the County Clerk of the City and County of San Francisco, CA by Keith Wong, on Sept. 19, 2002. **Sept. 25 and Oct. 02, 09, 16 2002. L# 365200**

FICTITIOUS BUSINESS NAME STATEMENT FILE NO. 0260937-00 The following person is doing business as Taxonomy Strategies, 42 Bonview St., San Francisco, CA 94110; Taxonomy Strategies, 42 Bonview St., San Francisco, CA 94110. This business is conducted by a general partnership. Registrant commenced business under the above-listed fictitious business name on the date not applicable. Signed JOSEPH A. BUSCH. This statement was filed with the County Clerk of the City and County of San Francisco, CA by M. Lucas Rebston, on Sept. 17, 2002. **Oct. 02, 09, 16, 23 2002. L# 360101**

FICTITIOUS BUSINESS NAME STATEMENT FILE NO. 0261077-00 The following person is doing business as NIKK, 640 Post St. #102, San Francisco, CA 94109; NIKK, 640 Post St. #102, San Francisco, CA 94109. This business is conducted by an individual. Registrant commenced business under the above-listed fictitious business name on the date 07/23/02. Signed ANN STEWART. This statement was filed with the County Clerk of the City and County of San Francisco, CA by Jennifer Venegas, on Sept. 23, 2002. **Oct. 02, 09, 16, 23 2002. L# 360102**

FICTITIOUS BUSINESS NAME STATEMENT FILE NO. 0261065-00 The following person is doing business as ASAP TIMS AIR DUCT CLEANING CO., 638 Head Street, San Francisco, CA 94132: Timothy L. Branham, 638 Head Street, San Francisco, CA 94132. This business is conducted by an individual. Registrant commenced business under the above-listed fictitious business name on the date September 23, 2002. Signed TIMOTHY L. BRANHAM. This statement was filed with the County Clerk of the City and County of San Francisco, CA by M. Lucas Rebston, on Sept. 23, 2002. **October 2, 9, 16, 23 2002. L# 360103**

FICTITIOUS BUSINESS NAME STATEMENT FILE NO. 0260696-00 The following person is doing business as HAWAIIAN KINE, 2325 Third Street #205, San Francisco, CA 94107: Kristian H. Harding, 1941 Leavenworth Street, San Francisco, CA 94133. This business is conducted by an individual. Registrant commenced business under the above-listed fictitious business name on the date September 1, 2002. Signed KRISTIAN H. HARDING. This statement was filed with the County Clerk of the City and County of San Francisco, CA by Johnson Hor, on Sept. 6, 2002. **Oct. 2, 9, 16, 23 2002. L# 360104**

FICTITIOUS BUSINESS NAME STATEMENT FILE NO. 0260906-00 The following person is doing business as 1) BIKRAM'S YOGA - MISSION DISTRICT, 2) MISSION YOGA, 2390 Mission St. 2nd Floor, San Francisco, CA 94110: Neal Wright, 1084 South Van Ness Ave., San Francisco, CA 94110. This business is conducted by an individual. Signed NEAL WRIGHT. This statement was filed with the County Clerk of the City and County of San Francisco, CA by Keith Wong, on Sept. 16 2002. **Oct. 02, 09,16, 23, 2002. L# 370100**

FICTITIOUS BUSINESS NAME STATEMENT FILE NO. 0260153-00 The following person is doing business as LYN & CO., 246 2nd St. #705, San Francisco, CA 94105; Lyn Coffey 246 2nd St. #705, San Francisco, CA 94105. This business is conducted by an individual. Registrant commenced business under the above-listed fictitious business name on the date N/A. Signed LYN COFFEY. This statement was filed with the County Clerk of the City and County of San Francisco, CA by Jennifer Venegas, on Aug. 15, 2002. **Oct. 9, 16, 23, 30, 2002. L# 370203**

FICTITIOUS BUSINESS NAME STATEMENT FILE NO. 0260758-00 The following person is doing business as HOTEL NOVA ALBION, 1193 Oak Street, San Francisco, CA 94117; Sarah Friesema 1408 Shotwell Street, San Francisco, CA 94110. This business is conducted by an individual. Registrant commenced business under the above-listed fictitious business name on the date N/A. Signed SARAH FRIESEMA. This statement was filed with the County Clerk of the City and County of San Francisco, CA by M. Lucas Rebston, on Sept. 10, 2002. **Oct. 9, 16, 23, 30, 2002. L# 370202**

FICTITIOUS BUSINESS NAME STATEMENT FILE NO. 0261275-00 The following person is doing business as VIEWFARM, 641 Greenwich St., San Francisco, CA 94133; David B. Delp 641 Greenwich St., San Francisco, CA 94133. This business is conducted by an individual. Registrant commenced business under the above-listed fictitious business name on the date 10/1/02. Signed DAVID DELP. This statement was filed with the County Clerk of the City and County of San Francisco, CA by M. Lucas Rebston, on Oct. 1, 2002. **Oct. 9, 16, 23, 30, 2002. L# 370201**

FICTITIOUS BUSINESS NAME STATEMENT FILE NO. 0261266-00 The following person is doing business as JAMES GALLAGHER CONSTRUCTION, 516 Diamond St., San Francisco, CA 94114: James Gallagher, 516 Diamond St., San Francisco, CA 94114. This business is conducted by an individual. Registrant commenced to transact business under the above-listed fictitious business name on 09/30/02. Signed James Gallagher. This statement was filed with the County Clerk-Recorder of San Francisco County on the date Sept. 30, 2002. **Oct. 16, 23, 30, Nov. 6, 2002. L# 370303**

FICTITIOUS BUSINESS NAME STATEMENT FILE NO. 0261140-00 The following person is doing business as JACQUELINE'S STARS, 2 Alhambra #206, San Francisco, CA 94123: Jacqueline Ann Lewey 2 Alhambra #206, San Francisco, CA 94123. This business is conducted by an individual. Registrant commenced to transact business under the above-listed fictitious business name on Sept. 25. Signed Jacqueline Ann Lewey. This statement was filed with the County Clerk-Recorder of San Francisco County on the date Sept. 25, 2002. **Oct. 16, 23, 30, Nov. 6, 2002. L# 370304**

FICTITIOUS BUSINESS NAME STATEMENT FILE NO. 0261555-00 The following person is doing business as AMPEK COMPANY, 380 West Portal Avenue, Suite G, San Francisco, CA 94127; Emily Bagatelos, General Partner, 2527-14th Avenue, San Francisco, CA 94127. This business is conducted by a limited parnership. Registrant commenced business under the above-listed fictitious business name on the date 03/07/77. Signed EMILY BAGATELOS. This statement was filed with the County Clerk of the City and County of San Francisco, CA by Johnson Hor, on Oct. 11, 2002. **Oct. 16, 23, 30 and November 06, 2002. L# 370300**

FICTITIOUS BUSINESS NAME STATEMENT FILE NO. 0260320-00 The following PERSON is doing business as DOODLE, 1463 43RD Ave., SF, CA 94122: LINDA DEAL, 1463 43RD Ave., SF, CA 94122. This business is conducted by a corporation. Signed LINDA DEAL. This statement was filed with the County Clerk of the City and County of San Francisco, CA by M. Lucas Rebston, Deputy, on August 21, 2002.
Sept. 25 and Oct. 2, 9, 16 2002. L365203

BAY GUARDIAN COMMUNITY ALERT OF THE WEEK

ANTIWAR CONFERENCE

Saturday, Oct. 19, keynote speaker Helen Caldicott, author of The New Nuclear Danger: George W. Bush's Military Industrial Complex, is on hand for an all-day, interfaith, antiwar conference including in-depth seminars and workshops. Registration 8 a.m., conference 9 a.m.- 4:30 p.m., First Congregational Church of Oakland, 2501 Harrison, Oakl. $30 donation (no one turned away for lack of funds). (510) 540-5296.

Wednesday, Oct. 16, People for the American Way president Ralph Neas and filmmakers Richard Ray PÈrez and Joan Sekler speak at a screening of Unprecedented: The 2000 Presidential Election, a documentary about the battle for the presidency in Florida and the undermining of American democracy.

Reception 6:30-7:30 p.m., screening 7:30-8:15 p.m., panel discussion 8:15-9:15 p.m., UC San Francisco Laurel Heights Conference Center, 3333 California, S.F. Free. (415) 476-8050.

FICTITIOUS BUSINESS NAME STATEMENT FILE NO. 0260719-00 The following PERSON is doing business as MOBIUS EDUCATION GROUP, 3250 Divisadero #207, SF, CA 94123: PETER SICKLER, 3250 Divisadero #207, SF, CA 94123. This business is conducted by an individual. Signed PETER SICKLER. This statement was filed with the County Clerk of the City and County of San Francisco, CA by Maribel Jaldon, Deputy, on September 06, 2002. **Sept. 25 and Oct. 2, 9, 16 2002. L365204**

FICTITIOUS BUSINESS NAME STATEMENT FILE NO. 0260957-00 The following PERSON is doing business as KATHERINE INTERFACE, 1904 23rd Street, SF, CA 94107: KATHERINE CURRIE ISBISTER, 1904 23rd St., SF, CA 94107. This business is conducted by an individual. Signed KATHERINE ISBISTER. This statement was filed with the County Clerk of the City and County of San Francisco, CA by M. Lucas Rebston, Deputy, on September 18, 2002. **Sept. 25 and Oct. 2, 9, 16 2002. L365206**

NOTICE OF APPLICATION TO SELL ALCOHOLIC BEVERAGES. To Whom It May Concern: The Name of the Applicant is: SAINE INVESTMENT INC. The applicants listed above are applying to the Department of Alcoholic Beverage Control to sell alcoholic beverages at: 1560 Fillmore St., San Francisco, CA 94115. Type of license Applied for: 41 - ON-SALE BEER AND WINE - EATING PLACE. Date of filing: October 08, 2002. **Oct. 16, 23, 30, 2002. L# 370300**

NOTICE OF PETITION TO ADMINISTER ESTATE OF ANTOINETTE M. BLAZER NO. PES-02-283892. To all heirs, beneficiaries, creditors, contingent creditors, and persons who may otherwise be interested in the will or estate, or both, of ANTOINETTE M. BLAZER, aka...
A PETITION FOR PROBATE has been filed by ROBERT W. BLAZER AND DOLLIE A. TABOR in the Superior Court of California, County of San Francisco. The Petition for Probate requests that ROBERT W. BLAZER AND DOLLIE A. TABOR be appointed as personal representative to administer the estate of the decedent.THE PETITION requests the decedent's will and codicils, if any, be admitted to probate. The will and any codicils are available for examination in the file kept by the court.
THE PETITION requests authority to administer the estate under the Independent Administration of Estates Act. (This authority will allow the personal representative to take many actions without obtaining court approval. Before taking certain very important actions, however, the personal representative will be required to give notice to interested persons unless they have waived notice or consented to the proposed actions.) The independent administration authority will be granted unless an interested person files an objection to the petition and shows good cause why the court should not grant the authority.
A HEARING on the petition will be held on OCT. 28, 2002 at 9:00am . in the Probate Department, Superior Court of California, City and County of San Francisco, 400 McAllister St., Rm 204, San Francisco, CA 94102
IF YOU OBJECT to the granting of the petition, you should appear at the hearing and state your objections or file written objections with the court before the hearing. Your appearance may be in person or by your attorney.
IF YOU ARE A CREDITOR or a contingent creditor of the deceased, you must file your claim with the court and mail a copy to the personal representative appointed by the court within four months from the date of first issuance of letters as provided in Probate Code section 9100. The time of filing claims will not expire before four months from the hearing date noticed above.
YOU MAY EXAMINE the file kept by the court. If you are a person interested in the estate, you may file with the court a Request for Special Notice (form DE-154) of the filing of an inventory and appraisal of estate assets or of any petition or account as provided in Probate Code section 1250. A Request for Special Notice form is available from the court clerk. Petitioner: ROBERT W. BLAZER AND DOLLIE A TABOR 150 Plumas Court San Bruno, Ca 94066
Signed Robert W. Blazer and Dollie A. Tabor
ORDER TO SHOW CAUSE FOR CHANGE OF NAME CASE NUMBER: CNC-02-540452 SUPERIOR COURT OF CALIFORNIA, COUNTY OF SAN FRANCISCO. PETITION OF MARGARET GREENWOOD AND ANTHONY F. SICILIANO TO ALL INTERESTED PERSONS: MARGARET GREENWOOD AND ANTHONY F. SICILIANO filed a petition with this court for a decree changing names as follows: present name CLAIRE GREENWOOD SICILIANO to proposed name CLAIRE SICILIANO GREENWOOD. THE COURT ORDERS that all persons interested in said matter shall appear before this court at the hearing indicated below to show cause, if any why the petition for change of name should not be granted. NOTICE OF HEARING Date: November 14, 2002 Time: 9:00 AM Department 218. Dated September 12 2002. Ronald Evans Quidachay, Presiding Judge. **Sept. 25 and Oct. 2, 9, 16 2002. L# 365207**

ORDER TO SHOW CAUSE FOR CHANGE OF NAME CASE NUMBER: CNC-02-540239. SUPERIOR COURT OF CALIFORNIA, COUNTY OF SAN FRANCISCO. PETITION OF TERRY PIZZUTO TO ALL INTERESTED PERSONS: TERRY PIZZUTO filed a petition with this court for a decree changing names as follows: present name TERRY PIZZUTO to proposed name NATASHJA REMEDIOS de WOLFE. THE COURT ORDERS that all persons interested in said matter shall appear before this court at the hearing indicated below to show cause, if any why the petition for change of name should not be granted. NOTICE OF HEARING Date: November 14, 2002 Time: 9:00 AM Department 218. Dated September 18, 2002. Ronald Evans Quidachay, Presiding Judge. **October 2, 9, 16, 23, 2002. L# 360105**

ORDER TO SHOW CAUSE FOR CHANGE OF NAME CASE NUMBER: CNC-02-540451. SUPERIOR COURT OF CALIFORNIA, COUNTY OF SAN FRANCISCO. PETITION OF GLADYS TAM TO ALL INTERESTED PERSONS: GLADYS TAM filed a petition with this court for a decree changing names as follows: present names MELODY GEOJINE TAM and BRENDON TRESCOTT CHUCK TAM to proposed names JOLINE MELODY TAM and BRENDON CHRISTIAN TAM. THE COURT ORDERS that all persons interested in said matter shall appear before this court at the hearing indicated below to show cause, if any why the petition for change of name should not be granted. NOTICE OF HEARING Date: Nov. 18, 2002. Time: 9:00 AM Department 218. Dated Sept. 12, 2002. Ronald Evans Quidachay, Presiding Judge. **Oct. 16, 23, 30, Nov. 6, 2002. L# 370301**

ORDER TO SHOW CAUSE FOR CHANGE OF NAME CASE NUMBER: CNC-02-540478. SUPERIOR COURT OF CALIFORNIA, COUNTY OF SAN FRANCISCO. PETITION OF KAREN MARIE SMITHAM TO ALL INTERESTED PERSONS: KAREN MARIE SMITHAM filed a petition with this court for a decree changing names as follows: present name KAREN MARIE SMITHAM to proposed name KAREN MARIE ST. ONGE. THE COURT ORDERS that all persons interested in said matter shall appear before this court at the hearing indicated below to show cause, if any why the petition for change of name should not be granted. NOTICE OF HEARING Date: Dec. 10, 2002. Time: 9:00 AM Department 218. Dated Oct. 9, 2002. Ronald Evans Quidachay, Presiding Judge. **Oct. 16, 23, 30, Nov. 6, 2002. L# 370302**

STATEMENT OF ABANDONMENT OF USE OF FICTITIOUS BUSINESS NAME FILE NO. 250672 The following person has abandoned the use of the fictitious business name known as CHARLES & HIS LAUNDROMAT, Located at: 3343 18th St., San Francisco, CA 94110. The fictitious business name referred to above was filed in the County of San Francisco on: 1 August, 2001. Rodrigo Hangka and Pilar Hangka, 3343 18th St., San Francisco, CA 94110. This business was conducted by a Husband and Wife. Signed Rodrigo Hangka. This statement was filed with the County Clerk of the City and County of San Francisco, CA by M. Lucas Rebston, on September 17, 20002. **Oct. 16, 23, 30, Nov. 6, 2002. L# 370305**



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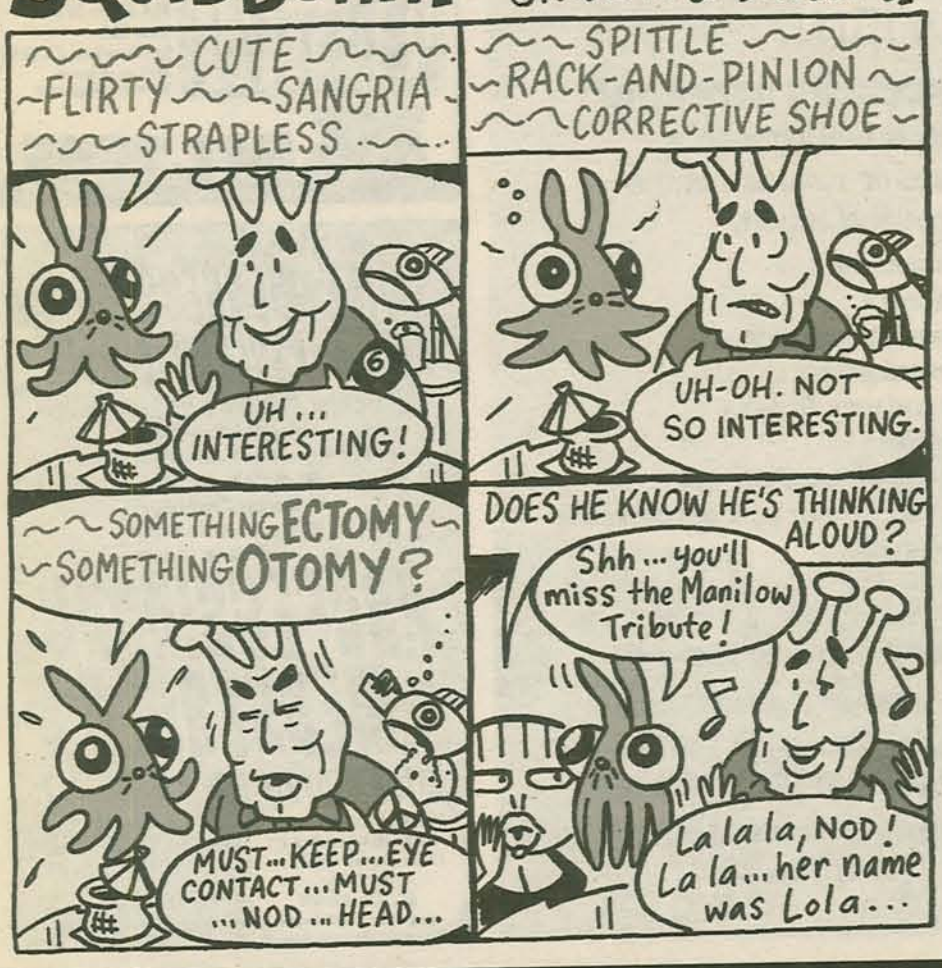
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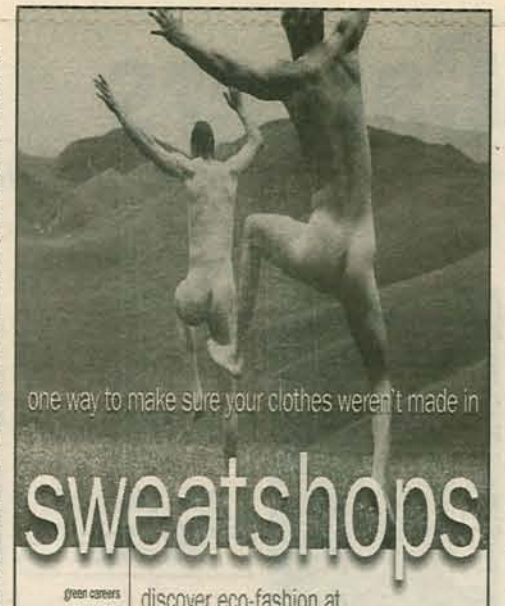
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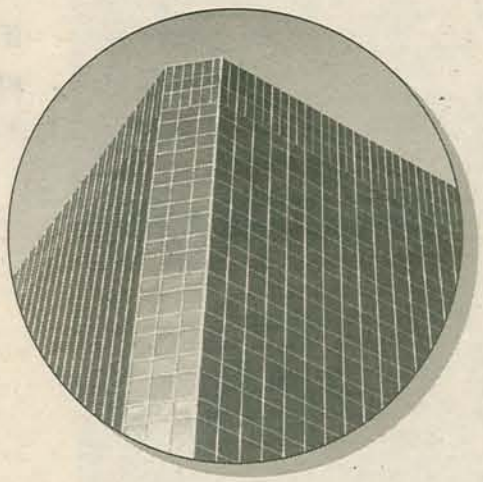


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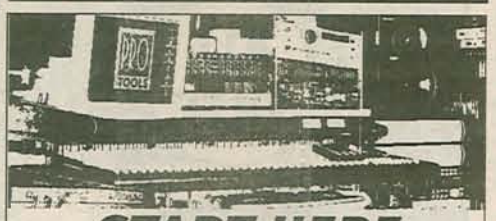


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moon signs by sally cragin

The full moon is always an exciting time. During those three days before it's properly full, you'll find pets get more needy and more anxious, especially if they're kept indoors. People are likely to say more than they'd planned, and since October is a month in which Venus is retrograde, you could talk yourself into an infatuation that's very difficult to extricate yourself from. In general, the best days for job interviews are Mondays and Tuesdays; the best days for creativity are Thursdays. This week, think about grand gestures of defiance that coincide with the weekend, especially cardinal signs like Capricorns and Cancers: you are in workaholic mode (in others' eyes) and "get me out of here" mode (in your own).

Wednesday, Oct. 16 Waxing moon in Pisces. If you've got finish-phobia, figure that today through Friday is your time to let all kinds of activities quietly lapse. Pisces, are you feeling emotional? A little under the weather? Perhaps you'd like to check out. But the world won't let you, because the world wants you in charge. Scorpios, it's all flowing freely, especially money you don't have. VOC 1:15 a.m. to 3:07 a.m.

Thursday, Oct. 17 Waxing moon in Pisces. "Double, double, toil and trouble...." Concentration is fragmented today, save for matters relating to romance and plots. Pisces, don't let the firey airheads deflect you from being intense and perfectionistic. Sagittarians, you may be in the mood to watch it all fall apart — in slow motion. Romance for Cancers could make you crabs crazy — can't you be direct with your partner?

Friday, Oct. 18 Waxing moon in Pisces/Aries. A slow start for the weekend, but not for Sagittarians or Geminis, who are party-ready early. Pisces, back down today if you have any doubts. Aries, you may feel you have no choices, so don't just do something — stand there. Libras, you could be derailed by trifles yet not see the oncoming locomotive. (From now through Thanksgiving, your decisiveness ratchets up several notches.) VOC 1:17 p.m. to 3:13 p.m.

Saturday, Oct. 19 Waxing moon in Aries. Aggressiveness sprawls everywhere, and even wallflowers shake their petals with glee. Aries, you may find that childishness is deeply satisfying. Capricorns, you may be excited by a new system or friendship, but paranoia could set in. Cancers, you may be doing too much listening and not enough talking, especially with fellow water signs.

Sunday, Oct. 20 Waxing moon in Aries; Neptune moves direct for the first time since May 13. A few words about Neptune: it rules Pisces and gives us (satisfying, memorable, terrifying) dreams. Those of you born at the end of January may notice increased clarity in the next two weeks. Those of you born at the end of April, July, and October may find you're more willing to be deceived. Is it because you're trying to protect yourself?

Monday, Oct. 21 Full moon in Aries. The Hunter's Moon. Most of the day, the moon is in Taurus, however. Excellent for making a big stink about cooking, decision-making, or haircuts. Libras, you may be in a mood where lying on a chaise longue with a perfumed hankie under your nose is the only sensible gesture. Geminis and Aquarians, have fun with your money. VOC 1:55 a.m. to 3:57 a.m.

Tuesday, Oct. 22 Waning moon in Taurus. Acquisitiveness is irresistible, although relations between females (especially romantically) is tricky. Being tough-minded can make you self-conscious, although Scorpios can get in touch with secret fears today. Virgos, today is better than tomorrow, and tomorrow is better than Friday for withdrawing from obligations — a thing you hate to do, I know. ❖

KEY TO SALLY CRAGIN'S MOON SIGNS

This horoscope uses the passage of the moon as much as the sun to provide a forecast, and thus it's applicable to everyone. However, the specific signs mentioned in each day's forecast are receiving special attention from the universe. Each week all 12 signs will be mentioned, usually more than once.

When the moon is in your sun sign, you are beginning a new 28-day cycle. During that period expect really wide emotional swings. When the moon is opposite your sun sign, expect difficulties with your preferred gender, authority figures, and your better angel. When the moon is in Aries, it opposes Libra. Other oppositions are Taurus-Scorpio, Gemini-Sagittarius, Cancer-Capricorn, Leo-Aquarius, and Virgo-Pisces. The moon takes about two and a half days to cruise through a sign.

Still with me? Finally, as the moon changes sign, it will sometimes become "void of course." This means it ceases to make major angles to planets. Consider this a null time, and try to avoid business decisions until this period is over. If you've *got* to make a move, stay skeptical. But it's terrific for making art. All void-of-course times are pacific daylight. Visit www.moonsigns.net for more information.

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Slender, interesting and interested woman, youthful 54, seeks academic, professional or artistic man to share the pleasures of life in the Bay Area. ☎716422

SEEKING ATHLETIC GUY
Sincere, independent, athletic SWF 34, 5'8", loves reading, traveling, museums, plays, dancing, poetry. Seeking SWM, 2939, similar interests for LTR ☎710175

CONFIDENT, FUN
Strong SF 34-46, with quiet side, enjoys birds singing every morning, laughter, friends, loved ones, new places, seeking laidback SM, 34-46, to get to know. ☎707843

SEEKING A RELAXED FRIEND
SBF 26, 5'4", brown complexion, seeks a black or bi-racial man, 23-30, 6'1+, athletic, secure in his job, goal-oriented, likes to laugh, sense of humor. ☎696237

TALK TO YOU SOON
SWF 58, 5'5", attractive, brunette, enjoys socializing, friends, music, cooking, dining out. Seeking SWM, 55-66, easygoing, flexible, for possible LTR. ☎652344

INTELLECTUAL W/SEXUALITY
Looking for a German-born gentleman, 5'10" or more, 4060, blue eyes, nice hair, well-educated, intellectual, physical, well-rounded, stable, hard-working, loves the arts, dancing, outdoors, sports, giving, loves himself. ☎730829

BEAUTIFUL INSIDE AND OUT
SJF 38, physician, with intelligent wise mind, curvy body, soulful blue eyes. Seeking tall, playful, responsible, honest mensch, with a heart of gold, for love, commitment and family. I enjoy meditation, hiking, reading, theater, music, conversations, intimacy. ☎457459

RICH IN PERSONALITY
Pretty, tall, educated SBF 52, trim and independent, seeks attractive, professional male, who likes traveling, museums, plays, concerts, politics, and spicy ethnic food. ☎683226

JUST LEAVE ME YOUR NUMBER
Very attractive, curvaceous HF 29, in search of casual relationship and fun friendship with SM, 24-42. ☎673062

I JUST NEED SOMEONE...
to go to concerts, sporting events, baseball games, bowling, dancing with. SHF, 40, 5'1", 130lbs, brown/brown, one grown son, is looking to meet a fun-loving SHM, 3050, who's active and talkative. ☎608475

I LOVE A MAN IN UNIFORM!
24 years, petite, green-eyed brunette seeks smart, funny man for friendship and possible relationship. Nice guys need only apply. Policeman or fire fighter a plus! ☎747267

RARE TREASURE
Lovely, petite, youthful, optimistic, personable, educated, diverse, cultured SBF seeks racially and culturally diverse SPM, 40-60, physically fit, well-groomed, cultured, optimistic, modest ego, worldly, educated independent thinker, dynamic, financially successful, for friendship and possible LTR. N/S, no drugs, light drinker. ☎595165

ARTIST
Artistic, attractive SWF 60s, artist, health-conscious, seeks healthy, unencumbered SBM, 60-70, N/S, who is creative, intelligent, likes jazz, running, biking and sharing conversation. ☎331112

SLENDER ELOQUENT BEAUTY
Pretty, outgoing, highly-educated, athletic SJF 44, loves the arts, nature and animals. Seeking commitment-minded SWM, 4253, with similar qualities. ☎748188

SOMEDAY MY PRINCE WILL COME
Young 55 year-old woman who's looking for a friend for dancing, dining out with a glass of wine or champagne. I hope you'll call, so we can meet. 4368. ☎635452

ANOTHER LEARNING EXPERIENCE
Inquisitive, bright life-long learner, 47, with a compassionate, gentle nature, loves museums, camping, meditation, travel. Seeking a man to share this with. ☎624913

CHASING LUCKY
Voluptuous, Italian, 26, intimidating to the eye, sweet to the touch, seeks partner for all nighters in San fran, stella broad with twisted sense of humor. ☎623711

SEXY PETITE BRUNETTE
Very selective and classy, seeks handsome, fit man, for central pleasure, passion. For casual dating. ☎620815

POSITIVE OUTLOOK NEEDED
Petite female, 53, 4'11", 110lbs, long dark brown/brownish-green, in great shape, likes movies, dining, weekend getaways, travel, concerts, dancing, reading, museums. Seeking non-smoking man, 4555, H/W proportionate, with sense of humor. ☎614663

WARM LADY
Seeking warm gentleman, 40-65, to share my bed, my head, my curiosity and my love of life. All calls answered. ☎608298

ZEN/ART
AF artist, seeking male artist, who appreciates the simplicity, calm, inner beauty, and essence of Zen, 45+. ☎587344

STILL SEARCHING
SF 24 and very attractive, seeks gentleman, who enjoys fine dining, theater, day excursions, picnics, and Blockbuster nights, 2430, only please. ☎712359

SEEKING GENTLEMAN ROCKER
I am a muse without a master... exotic brunette, tall, slim, shapely, sexy, wickedly sarcastic, wild at heart, seeking man who appreciates rocker barbie with brains, long hair a plus. ☎567396

SOULMATE
Young woman, 5'7", plus-sized, of mixed race, seeks the man she will spend the rest of her life with. So, yes this is a serious ad. ☎732016

QUALITY
Attractive, enthusiastic, creative, trim, blonde, 5'4", SWF enjoys photography, the medical field, aviation, fitness. Seeking healthy SWM, 68-77, N/S, for LTR. ☎604277

LOOKING FOR REAL LOVE
Lonely SBF 29, 5'5", full-figured, looking for a man to spend my life with and love each other. I like to go to the movies, parks, bowling, etc. Are you the one? ☎700744

SEEKING NICE, CARING GUY
SWF 33, smoker, enjoys movies, relaxing, the 49ers, the Giants, eating out. I'm caring and thoughtful. Seeking SWM, 3237 for a possible relationship. ☎635104

WHITE FEMALE SEEKS BLACK MALE
Attractive, professional SWF looking for educated, honest SBM, 27-37, for fun, friendship, possibly more. Sense of humor and adventure a must. No games, no baggage. ☎657271

men seeking women

IMAGINE THE POSSIBILITIES
SHM, 40, 5'10", 170lbs, looking for a woman, 50+, for dinner, dancing and who knows? ☎751276

NEW BEGINNINGS
Attractive, romantic SBM, 18, enjoys sports, movies, music, travel, conversation. Seeking attractive, sexy female to get to know, possible LTR. ☎747324

MATURE, YOUNG MAN
SWM, 35, 5'8", brown/blue, husky build, enjoys movies, jazz concerts, walks on the beach. Seeking older female, 50+, with similar interests, for dating and more. ☎745376

HARD-WORKING
SM, 26, enjoys reading, movies, dining out, travel, sports. Seeking SF with similar interests, for friendship, possible LTR. ☎745803

FRIENDLY DATES
SBM, 42, 5'10", 240lbs, black/brown, medium complexion, likes movies, dining, bowling, sporting events. Seeking a woman who likes the same things. ☎744052

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JUST MOVED FROM HAWAII
SM, 19, student, looking for a friend or more. If you think you could be the girl for me, you're 1925, call, let's meet! ☎744035

TALL, DARK, & HANDSOME
SWM, 43, seeks woman, 30-48, well-educated, well-read, well-traveled, successful, fit, leftist, with artistic sensibilities, seeks open-minded, emotionally secure companion. ☎716937

SPANISH KNIGHT, FOR A...
thousand nights. Slayer of unsuccessful loves is my game. Gentleman, 39, outgoing, romantic, sincere, N/S, social drinker. Seeking Hispanic/Latina/Asian, 18-40, slim, honest, family-oriented, long-lasting relationship. ☎710901

PERSONAL TRAINER
Easygoing, humorous, caring, kind SWM, 41, 6'4", brown/brown, muscular build, enjoys dancing, outdoors, the city, travel. Seeking lady, 2250, athletic, for fun, dating, possible LTR. ☎725084

UNKNOWN ADVENTURES
Mexican male, 27, likes playing soccer, listening to music. Seeking sensual, wild single female, 18-25, who's always up for adventure. ☎711425

SLIM, TONED BUILD
Hobbies include reading, playing guitar, walking, exercising. I'm kind, caring, 28, 5'9". Seeking physically fit female (gymnast/weight lifter preferred), who's mentally stable, kind, caring, affectionate. ☎713883

I'LL BE A GREAT MATCH
Light-skinned African-American male, 33, 5'10", 170lbs, slim/medium build, outgoing, light brown eyes, likes indoor/outdoor activities, movies. Looking for down-to-earth female, who wants to be together. ☎711586

YOU CAN'T DENY THIS
SWM, 29, very athletic, Aries, smoker, likes dancing, hip hop. Looking for single female, 2231, for fun times together, eventually turning into serious relationship. ☎706920

MAN OF SUBSTANCE!
Balding, beautiful, almost financially stable, 48-year-old WJM social worker/photographer seeks bright, slender life partner for long, intimate talks on this long journey through life. ☎712372

LOOKING FOR A GOOD MAN?
Then look no further. This straightforward SBM, 45, is loving, grounded and honest. Seeking a woman with similar qualities. ☎749016

men seeking men

FUN AND EXCITEMENT!
Seeking muscular BM, shaved head a plus, who likes movies, museums, working out. N/S, N/D, N/Drugs. ☎743360

HANDSOME ARMENIAN
Good-looking, 42, 5'9", 160lbs, light brown complexion, professional, romantic, in LA. Seeking masculine, straight-acting, black/South American/Italian, total top male, 22-42, honest, sincere, healthy. For dating/traveling. ☎331349

A SPECIAL FRIEND
Tall, attractive, intelligent, open, honest, spiritual, nice BiWM, 55, Libra, N/S, STD-free, seeks similar, bright, attractive, straight-acting man, 25-60, N/S. ☎682402

KEEN SENSE OF HUMOR
SWM, 40, 6', 183lbs, attractive, Virgo, N/S, seeks WM, 35-45, N/S, for camping, movies, and beaches. ☎715881

I AM WAITING
Good-looking GAM, 42, bottom, seeks GWM, top, for dating and future relationship. ☎602464

I NEED A MAN
A WM, 40-60, who plays well with others and has a keen sense of fun. I am a WM, 49, bottom, who loves camping. ☎624762

BREAKING THE TABOO
Slim SWM, 29, looking for a man (no specific types as long as your not older then 35). Likes: strong, masculine, clean-cut, intelligent men. N/S. ☎702266

THIS COULD BE THE ONE
GPM, 51, 5'9", 180lbs, well-rounded, masculine yet gentle, patient and understanding. Wants to share long-term and fulfilling relationship with warm, loving senior man. Let's talk. ☎331245

JUST ME
Ready for that special guy. Seeking SWM, 41, good job, likes the quiet life, camping, cooking. Seeking SWM, 36-46, to settle down with. ☎670664

SEXY BOTTOM LOOKING 4 FUN
GWM, 34, 6'4", 191lbs, swimmer's body, smooth, femme-like, medium build, brown/green, good-looking, European descent, great legs/buns, loves erotic dancing. Desires only dominant top. ☎475628

6'3", HANDSOME, & FUN
SWM, 39, 210lbs, enjoys travel, art, film, wine, sailing, and working out. Seeking honest, open-minded, sexy man for friendship, possible LTR. ☎350654

ORAL PLEASURE FOR MARRIED BI
SWM, 48, seeks men, 35+, first timers, hairy a plus, for evenings/weekends. Discreet, clean, HIV- no reciprocation required. ☎331354

UNIVERSITY PROFESSOR
Good-looking SWM, 31, 6'1", 195lbs, seeks intelligent, attractive male, 1827, race unimportant, for friendship, possible LTR. I enjoy travel, music, art. Serious calls only. ☎650383

GOOD-LOOKING GUY
SM, 40, 5'9", 160lbs, seeks AM, 2139, who is good-looking and fun, for possible relationship. ☎617969

NOT ANOTHER FACE IN THE CROWD
21 year-old, Gay male moving to San Francisco this September. Looking for intelligent, easygoing friend to show me the city and maybe something more romantic. ☎615831

STD FREE
Attractive BM, 5'7, 185lbs, seeks same in AM, bi-curious, cute, 18-29, for long-term discreet encounters. ☎602872

JUST THE TWO OF US
SWM, 49, 5'10", 150lbs, smooth, looking for nice, honest man, for friendship, maybe more. ☎589841

I WANT A MAN...
who is professional and interesting and wants to love me. I enjoy fine wine, time in the gym. ☎582052

WANNA PARTY?
Male, 33, 6', 195lbs, black/green, works out often, loves outdoor sports, shopping. Seeking male to party with. ☎577574

WICCAN WARRIOR
Masculine, handsome, strong and intelligent GM, seeks non-normal, alternative GM, who can think for themselves and like to learn new things ☎574487

MONKEY BOY SEEKS...
buddy for weekend exploration: Motorcycle riding, tidal pools, cool films, hanging out. Me: athletic, smooth guy, 36, 145lbs, 5'9". ☎556423

EMOTIONALLY AVAILABLE
SWM, 35, 6'2", N/S, seeks tall B/HM, 30+, who is ready to have a romantic, casual relationship. ☎521206

BUMP AND GRIND
Clean-cut, physically fit, versatile GHM, 26, 5'7", Pisces, bottom, non-smoker, seeks clean-cut, top man, 2665, for casual fun. Race open. ☎482644

A LITTLE CLOSER
Nice-looking, well-educated, thoughtful GBM, 43, 5'7", muscular, well traveled, loves the outdoors, horseback riding, kayaking. Seeking tall, masculine, muscular male, 3050, for serious relationship. ☎447610

women seeking women

VERY INDEPENDENT
SBF 22, 5'3", 120lbs, brown/brown, very loving, caring, affectionate Scorpio, loves clubbing, movies, long walks. Seeking feminine SF 1885, with similar qualities, for friendship,/LTR. ☎746152

LET'S HANG OUT!
SF 31, enjoys movies, plays, sports, walks on the beach, dining at home, girl talk. Looking for a friend, but open to relationship. ☎741527

ATTRACTIVE & FRIENDLY
Spontaneous SBF 27, Sagittarius, N/S, seeks woman, 21-48, who enjoys dining, movies, malls, travel. ☎686673

I COULD BE...
your destiny! Very feminine black woman, 19, 5'2", 135lbs, pretty and independent, in search of female, 1886, for possible relationship. ☎614640

THIRTY-SOMETHING WOMAN...
seeks fun girlfriend to hang out with. Friendship. See live music, movies, and share other interests. SF and Hayward area. ☎669207

AWKWARD
Very beautiful SWF 26, Sagittarius, N/S, personal trainer, seeks WF 2530. Enjoys beach, sun. ☎633755

HONEST SAGITTARIUS
Seeking a woman who likes to go out and enjoy herself. I'm a poet/lyricist/artist, full-time student, steadily employed, 20, seeking intelligent GF with real opinions. ☎659169

FULL-FIGURED
Feminine, laid-back BF, 50s, 200lbs, Leo, dark brown hair, good sense of humor, seeks woman, 40-66. ☎631443

BLUE JEAN LADY
Semi-feminine WF 41, 5'3", 130lbs, N/S, N/D, N/Drugs, seeks a similar female to enjoys the ocean, day trips, music with each other. ☎624658

ORIGINALLY FROM SACRAMENTO
SF 45, 5'3", 120lbs, bleached hair, clean and sober, loves the ocean, camping, music. Seeking female with similar interests. ☎617029

GO WITH THE FLOW...
and see what happens! SF 26, just wants to meet someone special! Seeking a female, 1980, who can keep it real. ☎607170

DOWN TO EARTH
SWF 31, 5'2", 121lbs, brown/brown, enjoys vacations, learning and working. Seeking woman, 31-36, smoker, for LTR. ☎732044

FROM SACRAMENTO
Studious, attractive, shy, loves outdoors, relaxing time, femme. You: Honest, real, true to yourself and others. ☎700389

SIX FEET OVER
Mixed, tall, educated SBF seeks professional, sophisticated female with a great personality and a great smile. Must love children and animals. Poetry a plus. ☎605584

WHERE ARE YOU?!
Young short and spunky female seeks tall slender "friend" for fun times! ☎602655

three's company

INTIMACY FOUND HERE
Attractive East bay couple, 30s, Latin/Italian mix. Both secure, fit, selective. Looking for fit, attractive single female or similar couple. No STD's, drugs, or smokers. ☎514625

SHE HAS A SOFT TOUCH...
very shapely, and loves people. Let good things happen to this couple. Together we love so much. Married WC (Napa Valley), 30s. He: stocky build. ☎671374

SOUTH AMERICAN COUPLE
Athletic and clean couple seeks females, males or couples to have fun together. ☎699772

BOY TOY
Handing around the house, needs work, WM, 38, 6', 180lbs, blond/blue. Progressive, clean, fit. You'll be too! ☎331118

tv/ts

BEAUTIFUL SHE-MALE SOUGHT
Financially secure WM, 39, 6'1", 185lbs, seeks beautiful Mexican, Asian, or black TS, 20s, for relationship. ☎332113

SEEK BEAUTIFUL TV
DM, inexperienced, thought about meeting a TV for a long time. Let's meet, and we'll go from there. If it gets serious, great. ☎679177

IMAGINE THE POSSIBILITIES
BTS, 47, 5'11", 219lbs, seeks a friend to spend time with. Prefers a BM, 35+. Let's meet, get to know eachother, see where it goes. ☎581996

CROSS DRESSER
Let's dress together, hang out, watch videos. please have complete wardrobe. Be clean shaven, D/D-free, discreet, mid peninsula, South Bay a plus. ☎620727

missed connections

JAMUNA
We shared a table Saturday, 9/28, at TO-Rama. I'm Tom, the tall guy. I felt definite chemistry but was too shy to act. Second chance??? ☎725114

FOLSOM ST FAIR PERFORMER
Dancer with Miss Conduct. Four foot pink penis. Got hot watching from side stage. Too shy to say, "Hi." Will you call me? ☎725624

GUY WHO VIDEOED GALAXY CHAMBER
Sat October 5th at Club Galia. Im Krystal the singer/bass player. You were filming, can I see the video? Call me. ☎747344

CRIMINAL COURTS
Department 15. Friday October 4. You sat on my left, Mr. C., but you weren't picked for this jury and left. ☎742140

WE SAW YOU OUTSIDE OF OUR APT
(many blocks south of Judah line), 10ish. Banksy, Circuits, and I couldn't help thinking you're the cutest! I love you. So happy we're together! Coffee? ☎743235

friends/ activities

TIME TOGETHER
SF 30, is looking for other mentally disabled people, 25-40, to share activities and companionship. ☎749339

JUST FRIENDS
WF 34, administrative assistant, seeks a girl friend to hang out with, go to movies with. I need a social life. ☎694127

ROCK-N-ROLL PARTY
Male, 35, invites you to a music video party. Rare live performances by Abba, American, Beatles, Boston, Jackson Brown, Carpenters, Donovan, Eagles, Tom Petty, Queen... ☎527711

WOMAN VISITING S.F.?
Are you here for convention, business, or tourist, and want a fun gentleman/companion/date for an intimate dinner/evening? Tall, mature, respectful SWM awaits your call. ☎595191

BRAZILIAN WOMAN
Petite, white female, young 60, seeks special gentleman for walks, movies, dinners, possible LTR. ☎516459

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Backseat connections

women seeking men

SEEKING ARRANGEMENT
SHF, 22, 5'4", fit, student, outgoing, down-to-earth, blunt, honest, seeks financially secure gentleman for long-term, mutually beneficial relationship. ☎5487

VERY PRETTY AND SENSUOUS
Very pretty, sweet, sensuous SWF, 38, long hair, slender/petite. Seeking kind, wealthy, generous gentleman for mutually beneficial relationship. Peninsula. ☎5940

BIG BREAST LOVERS
Attractive, voluptuous SBF, 21, 5'4", seeks generous male for big breast massage and more. I am more than a handful. ☎5965

SUCCULENT CHOCOLATE
SBF, 21, 5'4", 46DDD2938, open-minded and unhurried, seeks men or woman for sensual, erotic massage, maybe more. ☎5469

SMART YET FUN
SBPF, 31, N/S, N/D, Christian, enjoys life, biking, movies, travel, mature conversation, romance, dining out. Seeking SPM, N/S, N/D, N/Drugs, with similar interests, for LTR. ☎6293

SSSEXY
blond brown-skinned bombshell, seeks professional older gentleman, 45+, for discreet adventures. ☎5427

CHOCOLATE TRIPLE D'S
Thick, voluptuous African-American female, 21, very cute, 5'4", 140lbs, 44DDD2938, seeks generous males for erotic, sensual massages, and sensual times. My place or yours. ☎4622

SEEKING FEMALES...
or transvestites. SWF, 30, 5'9",190lbs, blonde/blue, transvestite, seeks the same for dating and fun times. ☎5618

AUTHENTIC SORCERESS
Magic since birth, uses Tarot Cards, intuition, and empathic abilities. Telekinetic, uses magic wand. Would like to teach generous man how to reclaim his powers. ☎5760

DAMSEL IN DISTRESS
Cute blonde, 5'6", brown eyes, 38DD, looking for a generous benefactor to help me with my career. I like athletic, intellectual men with class. ☎5975

GODDESS
Young, beautiful African American woman, 25, 5'4", 135lbs, highly educated, very sexy. Seeking extraordinary male who will always peak my interest. ☎5894

BIG, ENDOWED DADDY
Looking for BM only, 21-45, who is 6'+ who is very well-endowed, and want to do it all day and night. ☎6294

HMMM...
Attractive, intelligent pre-op male to female woman, brown/blue, H/W proportionate, seeks male playmates, for hot safe fun. ☎6119

HUBBY PERMISSION
In search of SWM, 4565, for one month encounter. My house with the presence of hubby. Be straight, N/S, N/D, financially secure, discreet. No strings. ☎6246

BEAUTIFUL MARRIED WF
Seeks male, 1829, for passionate play under husband's watchful eyes. You're educated, open-minded, lean, athletic. Please leave email address for first contact, photo exchange. ☎6087

men seeking women

READY FOR THE EXPERIENCE
You're 60+, interested in meeting a married WM, 40, 5'11", 198lbs, good-looking, who will satisfy all your needs. ☎6054

SUBMISSIVE AND SHY
SWM, 34, N/Drugs, seeks dominant female, N/Drugs, 18-40, for fun and friendship. Take all comers. Let's meet. ☎5867

LOOKING FOR SOMETHING WILD
SHM, 39, very playful, likes the beach, movies, barbecues, walking in the park. Seeking single or married princess, 22-40, for fun and excitement. ☎6247

ATTRACTIVE LATIN MALE
SHM, 28, 6', 175lbs, very fit, seeks women, 2535, for friendship, mutually beneficial relationship. ☎6144

WELL-ENDOWED BLACK MALE
SBM seeks hourglass-shaped, bottom-heavy white women. Thick, shapely calves, pedicured feet a must, cellulite bodies a plus. You'll like my endowment. ☎2199

HONEYMOON OVER?
Feeling trapped? No romance? Need love? Metoo! Discreet executive professional MWM, 35, seeks MF for, cuddling, friendship, romantic pleasures, massage, hot tubs. N/S, N/D, healthy and athletic 6'1", 210lbs. ☎5148

SEEKING MATURE WOMAN
SWM, 22, seeks WF 40-60, for hot encounters. I enjoy pleasing mature women with foot and body massage, much more! Call for a detailed description. ☎3738

9" AND HANDSOME
Professional male, 32, seeks friend with benefits, relationship with confident, intelligent female for friendship and hot sex. No games. ☎2044

DOMINANT
Seeks pretty, submissive for ongoing friendship/relationship. I am sexy, tall (6'1"), dark, handsome, fit, fun, healthy, happy, easygoing, athletic, slender, very successful, unattached, available. ☎2661

NEW & ALIVE
Tall, smart, attractive SM seeks female, any age, any race, attractive, adventurous, and fun. Let's talk ☎6287

LATIN PLEASER...
not a Latin teaser. HM, 37, 5'5", 170lbs, muscular, black/brown, pierced tongue, seeks a lady to hook up with for sexy fun. ☎6289

SAVAGE ROOMING TOUNGE
SWM, 33, seeks woman to lay back, to receive thorough licking up and down, front and rear. age and race open. ☎6123

HISPANIC/LATINA/ASIAN...
lady, 18-40, loving, slim, affectionate, sought by romantic, outgoing SP gentleman, 39, for friendship and nights of hot, passionate sex. Married Latina/Filipino/Asian welcome. ☎6270

SAN FRAN'S OLDER WOMEN:
Does your dark hair match your desired, abundant forest below? With petite body too? Beauties, 4060, call attractive SWM musician. ☎6143

REAL MAN
SBM, 39, 6'1", 190lbs, bald, brown eyes, slim and athletic, loves sports, outdoors, romantic nights and fun. Seeking energetic, adventurous woman who knows what she's got. ☎6134

INTENSE ORAL PLEASURE
Satisfaction guaranteed, no reciprocation. Females, any age/race. Be clean, healthy, wet. I'm clean, easygoing, very talented tongue, love to lick. ☎5695

SENSUALIST SEEKS YOU?
Kind, passionate man, 55, blithe spirit, zesty mind, playful heart, fit body, desires similarly blessed woman, shapely and extremely busty, for honest, passionate love affair. ☎2480

EXPLORING THE WORLD
Attractive, sexy, adventurous SWM, 18, seeks well-equipped transsexual, 18-45, for discreet, sensual encounters. Serious inquiries only. ☎6113

ABOVE-AVERAGE LOOKS
Light-skinned pleasure seeker, 29, creative, intelligent, mature, seeks kinky dominant to bathe in her desires. For you, my empress, no limits. ☎6037

SIZE MATTERS
SWM, 56, with unusually large passion, playful, witty, fit, nice-looking, seeks shapely, unusually busty woman counterpart. ☎6288

CHANNELING CALIGULA
Craving spectacle and delicacies! So, calling for shapely girl and brawny boys, coupled or single, 21-28. Thrilling control/responsibility relinquishment, pre-agreed boundaries. ☎6277

SPANKING ANYONE?
Good firm hand for naughty girls in need of a good firm spanking. ☎6219

MULTI-RACIAL MALE...
attractive, 47, 5'11", 175lbs, seeks to pamper struggling student or single mom to age 36. ☎6242

FOR ALL NAUGHTY GIRLS...
in need of a good firm spanking, from a good firm hand. Any race, any age. I'm a white male. ☎2197

LONELY HOUSEWIVES WANTED
Retired fire fighter, out of a 20-year relationship, wants to stay single for a while, nice guy seeks females for friendship or romance. Discretion guaranteed. ☎5709

SUBMISSIVE, HANDSOME, MUSCULAR
Financially secure SWM, 51, 6', 215lbs, seeks dominant, bust W/HF 34-46, to serve a long-term relationship. ☎4711

VERY HANDSOME...
professional MWM, 46, living alone on Nob Hill, tall, lean, muscular, ex-model, seeks AF/WF slender, attractive, for discreet or non-discreet daytime or after work fun times. ☎6062

MISSING SOMETHING?
Life's too short, let's help each other fill the voids in our lives. Stable, god-looking, experienced WM, 42, 6', 170lbs, blond/blue, seeking married/single female for ? ☎5558

EXTRA CURRICULAR FUN
Youthful SWM, 42, 6', 165lbs, auburn/blue, very handsome, healthy, stable, friendly. Seeking S/DF up to 40, healthy, trim, fit, for mutual adult fun. ☎6137

NO LIES
Let's not kid around. Admit that we're happily married but curious. Then let's do something inappropriate. Me: married WPM, 32, funny. ☎6218

INTERRACIAL BD
Athletic SWPM, 43, 6'3", 205lbs, brown/blue, seeks curvaceous, friendly SBPF 2538, for domination. ☎6060

TRAVEL WITH ME
Seeking open-minded, fun and beautiful female, for dating and future travel. ☎6085

MEDITATE WITH ME
Tai chi man from Europe looking for a woman who is happy wih her body and soul proportions and would like to practice sex meditation. ☎6147

TALL, DARK, AND HANDSOME
Married WPM, 44, passionate, attentive, funny, trim, seeks attractive, intelligent, petite or slender lady, 25-45, with strong libido, for discreet rendezvous. Call me now! ☎6221

PLAY WITH ME
SM, 24, looking for lesbian couples to play, laugh, and talk with. From SF, willing to travel. I'm Salvadorean, Polish, Czechoslovakian; 5'11", medium build, 180lbs. ☎5989

SHOW ME YOUR NUDE BODY
Wanted: a female, any race, size, age, color, to expose themselves to me. ☎5988

men seeking men

STRAIGHT, HANDSOME MAN, 30S
Seeking other good-looking, curious straight men, 1855, who would love a good blowjob and exploring in bed with an other straight guy. Let's 69 together. ☎1138

LET'S TRY IT
Married WM, 38, 6', 200lbs, healthy, seeks married Asian or white male for first-time experience. I'll do anything to pleasure you. Safe, clean, and discreet. ☎5344

WELL-MUSCLED
Handsome, straight/curious, muscular male, seeks other similar guys, 2535, willing to experiment, let's hook up and get naked. No LTR. ☎5628

STRIP NAKED
Clothed, masculine, fit guy gives you orders and gets you on your knees. Safe, painless role-play fun for trim-waisted guys born after 1960. ☎2956

LOOKING FOR ADVENTURE
with group of older Caucasian gentlemen, 50s+. Young SWM, 27, is looking fun, adventure and erotic times. Serious inquiries only. ☎5967

NAKED SURVEY
Have you ever answered your door stark naked? Would you like too? Fit interviewer, 43, need fit men or women to interview on sex and nudity. ☎5968

MATURE MEN
WM, 46, 6', 165lbs, moderately hairy, enjoys making love and giving sensual pleasure to mature men, over 55. Facial hair a plus but not necessary. ☎6302

ORAL SERVICE FOR MEN 35+
SWM, 48, HIV, clean, discreet, would love to give oral service to married or BiM. No reciprocation required. Days/early evenings. ☎6223

COMPLEMENTARY MASSAGE
Strong-handed, straight-acting, guy, 44, offers a soothing, sensual, touching experience for trimmed-bodied, masculine guys, 18-40. ☎5908

SHUTTER BUGS
WM, 60, 6', 230lbs, safely uninhibited, seeks photo fun on the lens side of a camera. Get the picture? South Bay. ☎5983

WANNA BE MY DADDY?
Berkeley student, 19, seeks pampering. Must be handsome, a gentleman, non-effeminate, and fun! ☎6146

SLIPPERY RECTAL EXAM
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HORNY GUYS
White guy likes being submissive to black studs. ☎1402

FIRST TIME BI EXPERIENCE
SWM, blond/blue, young, tall, athleticlooking, seeks sexy Bi, married, Asian, or white male, generous sugar daddy, possible long-term fun. Wife must approve. ☎2340

DOMINATE ME
Straight looking divorced guy, 41, good build. Needs a guy like me to call me names and worship your cock and butt. Harry a plus. ☎4094

SUBMISSIVE MIDDLE-EASTERN
Masculine, attractive, affectonate, youthful, hairy SM, 43, 5'10", 155lbs, trim goatee, with accent, seeks strong, dominant man, HIV- for intense intimacy and serious connection. ☎3809

NAKED IN THE SHOWER
Slender, masculine WM, seeks similar guy, under 45, who would enjoy some good clean fun, with warm water and a bar of soap. ☎3465

STRAIGHT OR BIM
Easygoing male, 42, seeks masculine, safe, discreet guy, with very trim body, who would like to get together for 1 or more erotic sessions. ☎3856

NAKED FANTASIES
Photography, strip poker, strip search, prison guard, you name it! Safe, lean, straight-acting guy, 43, seeks similar male, 20s-40s. Sunnyvale. ☎3149

CUTE GUY
BiWM in search of young, thick, smooth W/H/AM, 1835, who would like to party and have a good time. ☎6282

SEEKING OLDER GENTLEMAN
Very attractive, professional BiWM, 30, seeks well-endowed gentleman, 40+, for oral and more. Must be clean, discreet, attractive. ☎6139

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phallic worship freak. Oakland GJM, 48, seeks masculine partying, bonding buddy, for get togethers at your place, drinking, smoking, no physical contact. Age/size/race/looks unimportant. ☎3811

women seeking women

36DD!
Sexy BiF, 36, very fit, busty, real breasts with sensitive nipples, wants to meet other girls, 18-65,, fit and sensual, for soft, sensuous times together. ☎1153

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seeks black female, 18-40, for adventure, pleasure, hot love and sex. Sexy, sensuous, and freaky! ☎6304

LOOKING FOR FUN
Attractive, fun female, looking for other fun females who are open-minded and looking for casual friendship, possibly more. ☎6295

SMART AND SEXY
BiF, 28, seeks adventure and sexual, erotic evenings with equally adventurous soul. Serious replies only. ☎5690

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Good-looking Bi-curious female, seeks same for travel, cuddling, long talks. Please be feminine. ☎6213

WANNA BE LICKED
Married BiF, 18, can't wait to be licked. Looking for someone Asian or Hispanic. If you want to play with my 36C's, call me. ☎6209

three's company

HOT COUPLE FOR YOU, GIRL
Bay area couple seeks adventure with females only. No professionals please. Let's have fun. ☎6296

NEW EXPERIENCE
Married WF, 40s, seeks sexy, attractive W/H/AF, open-minded, to join us, in bedroom. No long term commitments, just fun, romance for the 3 of us. ☎5306

HOT PASSIONATE COUPLE
Both very attractive, youthful, dark-haired. she: 35, busty, sexy, curvy body. He: 40, athletic, well-built body. Seeking very attractive BiF erotic adventures, can travel. ☎5866

COUPLES IN 60'S
Seeks compatible couple for cuddly friendship, exuberant sex. We're spiritual feminist, Bi. Bring imagination, levity, good conversation, peace. Possibility of other couples. ☎4856

SOMETHING VERY WILD
Bi curious married white female 5'5" 120lb. Seeks night where everything goes with female to share, 6' 210lb, hispanic male husband. Serious only. ☎6248

NEW COUPLE
WF, blonde/blue, and HM, young 40s, straight, seek couple for dancing, fun times, and sharing exotic/erotic interests. ☎6243

FIRST BI TRY
Athletic, attractive, well-endowed married WM, 36, 140, 5'5", 100% disease free, willing to travel, seeks safe, petite, disease-free couple with BiM, possibly discrete LTR. ☎1489

MIXED COUPLE
AF and WM, happily married, middle-aged and nice. Seeking a similar mixed couple, to nude beach, hot tub and have fun. ☎3458

BLACK MALES
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Mature, East Bay white couple, good-looking, in shape, seeks a well-built male for sensual threesomes. No one-night stands. No pain. Be bi. ☎5842

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White couple, 30s and 40s, seeks adventurous and open-minded female for fun times and naked partying. ☎6196

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PLEASURE TOGETHER
Bi white couple, 50s, seeks other Bi or straight couples, to share fun activities, flirtations, and erotic pleasures. San Jose. ☎6086

HOT PASSIONATE COUPLE
Both very attractive, youthful, dark-haired. She is 35, busty, sexy, curvy body. He is 40, athletic, well-built body. Seeking very attractive BiF for erotic adventures. ☎5837

tv/ts

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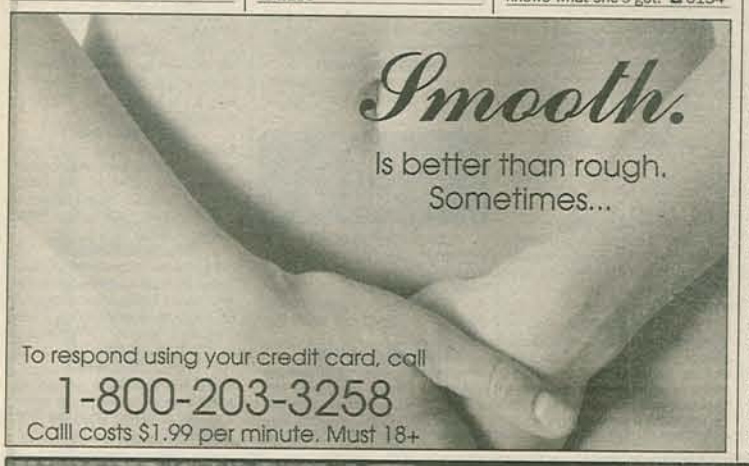
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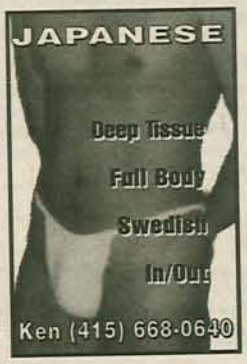
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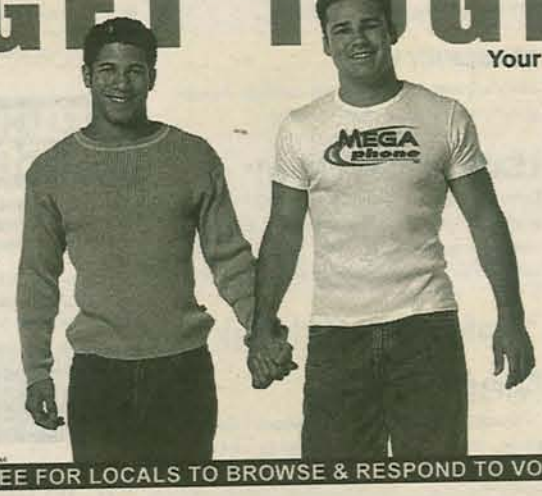
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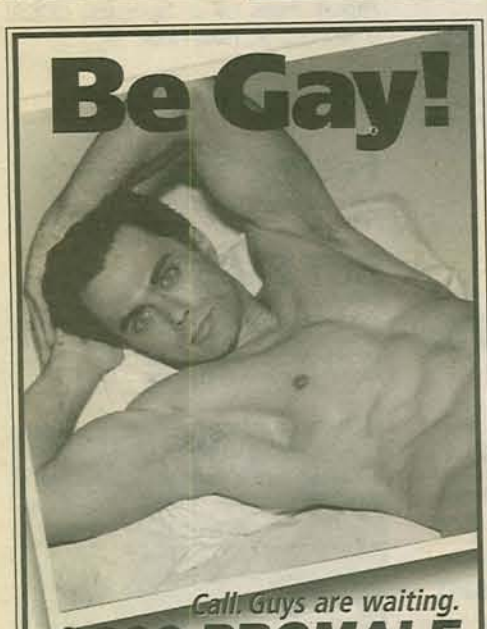
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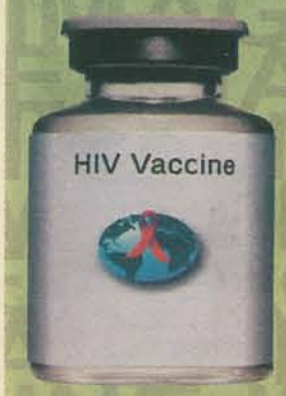
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